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UNIVERSITY OF ALBERTA

THE KOLOMYIKA:
CHANGE AND DIVERSITY IN CANADIAN UKRAINIAN FOLK DANCE

BY

ANDRIY NAHACHEWSKY

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
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DOCTOR OF PHILOSOPHY
IN
UKRAINIAN FOLKLORE

DEPARTMENT OF SLAVIC AND EAST EUROPEAN STUDIES

EDMONTON, ALBERTA
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To Lukash and Kim.

ABSTRACT

THE KOLOMYIKA:
CHANGE AND DIVERSITY IN CANADIAN UKRAINIAN FOLK DANCE

Since dance is often classified by nominal criteria, all dances with a given name are frequently assumed to be similar. In fact, however, they may represent a wide variety of phenomena with differing histories, functions, contexts, and forms. The object of this study is to investigate the great diversity of dance that exists under the name of "kolomyika" and to examine the relationships between these entities. Five distinct traditions of kolomyika are presented and compared. The study deals primarily with kolomyiky from western Canada.

Video recordings of thirteen dances are transcribed into Kinetography Laban. The structure of each dance is established by identifying dance motifs based on objective spatial and rhythmic criteria. The motifs are then grouped progressively into sequences, phrases, sections, parts, dances, and finally, dance cycles. The structures of the dances are represented in formulas and compared.

The first tradition examined is the "Early Social Kolomyika." It originated in Western Ukraine, and has been transplanted to numerous migrant communities since the end of the 1800s. "National Kolomyiky" were established in Canada in 1927 by balletmaster Vasyl' Avramenko. "Children's Kolomyiky" constitute a more recent tradition. They are

composed primarily as educational activities for young dancers and have lost much of their connection with earlier forms. "Spectacular Kolomyiky" constitute a fourth tradition, danced by senior performing ensembles. "Recent Social Kolomyiky" have evolved into a tradition of their own.

Each of these traditions has established its own niche in the culture of western Canada, with its own following, and its own specific standards of variation in form and context. Each now functions somewhat independently of changes in the other traditions. The formal differences between the traditions are seen to reflect their historical relationships, as well as other factors. Some traditions are very theatrical, whereas others are participatory in nature. The emphasis, in some traditions, is on unity and commonality. Individualism is prominent in the creative focus in others.

The name "kolomyika" was once a term used to identify a specific kind of dance in the repertoire of Ukrainian peasant communities. The meaning of this word has become blurred and unspecific, since it now relates to many differing phenomena. However, contemporary Ukrainian Canadian dance activity is at least as vibrant and diverse as it was upon immigration. The keys to its variety simply lie along different lines.

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CHANGE AND DIVERSITY IN CANADIAN UKRAINIAN FOLK DANCE

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THE KOLOMYIKA:

CHANGE AND DIVERSITY IN CANADIAN UKRAINIAN FOLK DANCE

INTRODUCTION

The objective of this dissertation is to investigate the "kolomyika," a dance of Ukrainian origin, as it has manifested itself in western Canada. The study focuses on the physical forms for the kolomyika, though it also deals with the meaning of the dances and the settings in which they are performed. It is found that this one name, "kolomyika," is used in reference to a broad array of dance phenomena.

Since this dissertation is written in partial fulfillment for a degree with specialization in Ukrainian folklore, it is quite natural that the word "folk" be included in the title. The term "folk dance" is often used automatically when speaking of the dance of specific European cultures, and especially when dealing with ethnic minorities such as Ukrainians in Canada. This has been done here with some hesitation, however. Indeed, one of the conclusions of this study is that the kolomyika is a complex constellation of phenomena that resist simple categorization.

If by "folk dance," one refers to the dance of rural peasants, then the Ukrainian dances described below only partially apply. Some forms of the kolomyika exist specifically in urban settings. Other definitions of "the folk" include any group of people with commonalities in their culture. In that case, all dance is "folk" dance. The adjective is redundant. On the other hand, use of "folk dance" sometimes involves intimation that it is the inverse of "art dance." "Art dance" is not an acceptable term to denote ballet and modern dance in contrast to other forms. Taken more literally, "art dance" may refer to dance that expresses aesthetic values of a given community. In contemporary Western society, such dance commonly takes place in a proscenium theatre. It can be argued, however, that all dance, indeed all cultural behavior, reveals elements of aesthetic perceptions. The term "art dance" is used in this study in reference to dance forms whose primary and explicit purpose is its expression on the aesthetic level. Clearly, this category of dance is not in opposition to the category of "folk dance," nor, in any event, to the subject matter of this study. As will be illustrated in the pages that follow, many kolomyiky are created and performed with issues of beauty specifically in mind.

The term "national dance" is sometimes proposed as a category into which phenomena such as the kolomyika belong. In this study, however, "national dance" is taken with a narrower meaning, and is used to refer to those dances in which national identity is a primary focus. Some kolomyiky are performed with this intent. Indeed, Chapter Three deals specifically with the "National Kolomyika." In many other performances, however, the issue of nationalism or Ukrainianness is quite secondary. Sometimes it plays practically no role at all.

The term "ethnic dance" may be more appropriately used to describe the dance of a particular ethnic minority such as Ukrainians in Canada. The occasional connotations of "inferiority," "lack of aesthetic sophistication," or "lack of refinement" serve only to devalue the term. They illuminate the prejudice of the speaker more than the reality in dance. Also, this term should not be perceived as implying foreign-ness to Canada. In the case of the kolomyika, for example, several important types have developed specifically on Canadian soil and in response to their Canadian environment. They are not found in Ukraine itself. Western Canadian culture, to be sure, cannot be described accurately without acknowledging the significant role of its many non-English constituents.

The term "social dance" is used in this study in reference to those dances which focus on participation rather than presentation to an external audience. This term potentially encompasses a variety of settings and shades of meaning for the participants.

The definition of "traditional dance" and "tradition" are used in a specific way in this work. Dictionary definitions of "tradition" make reference to the concept of direct transmission, as well as to the idea of transference from generation to generation. In this study, the term "dance tradition" is understood to encompass the functions, contexts, and forms of dance which have coalesced to constitute a definable entity. The discussions of five different traditions of Ukrainian dance in Canada suggest specific functions, contexts, and forms for each, each characteristic of somewhat differing subgroups in the Ukrainian community. The traditions are spoken of as somewhat concrete entities, though they exist only on a conceptual level. Even though some of the types of kolomyika have coalesced as recently as the 1950s and 1960s, they can rightly be identified as "traditions" by our definition. They are transmitted directly, they exist in many variants, and have been manifested in hundreds or thousands of specific instances. They are acknowledged broadly in their respective communities, and have been passed on from generation to generation. The duration of one generation in the dance communities, of course, might consist of only a few years.

The five traditions of kolomyika identified in this study are the "Early Social Kolomyika," the "National Kolomyika," the "Children's Kolomyika," the "Spectacular Kolomyika," and the "Recent Social Kolomyika." These traditions have become crystallized at some point or other out of a broader array of less stable forms, transitional types, and related phenomena.

The object of the dissertation is to describe the kolomyika phenomena sufficiently to bring out the existence of these somewhat discrete traditions. An additional goal is to inquire into the relationships between these traditions to see how they are similar and how they differ. The relationships are studied as the dancers undergo the necessary adaptations to changes in environment upon immigration, and for a century within Canada. The kolomyika as a whole can be seen as a complex constellation of traditions that vary in a number of dimensions and change through time. One of the dimensions is "theatricality," a polarity upon which the traditions diverge strongly. Three of the traditions are performed on stage, while the other two are not. A second issue is "individuality." The dancers arrange themselves and move in ways which repeatedly express the tension between unity within a larger group as opposed to individual identity. The comparisons brought out in the dissertation also allow for observations on the reciprocal relationships between function, context, and form within each dance tradition.

In linguistics, the term "phonemic" refers to a sound which is significant to the speaker or listener. The term "phonetic," on the other hand, deals with the sounds on an "objective" acoustic level. These types of sounds are by no means identical, as every language community abstracts some twenty or thirty phonemes out of the almost infinite range of acoustic effects that can be produced by the speech organs.

As established by Adrienne Kaeppler, these concepts apply also to dance. Thus one can speak of "emic" movements and etic" movements. Since we are dealing with five different traditions performed by somewhat diverse dancer communities, it is conceivable that their perceptions of the dances are based on diverse "emic" foundations. Indeed, this is found to be true. Elements that are very important to the members of one tradition are practically ignored by the participants in another. Given that the physical form of the dance is central to this study, and that the intent is to compare the traditions to each other, it appears that an "etic" analysis may be useful. Thus the goals identified for this project have been pursued by means of an "etic" analysis of the structure of kolomyiky. It is understood that this structural analysis is not an end in itself. It is also recognized that consideration of the "emic" categories, as well as function and context must be sustained.

Since human movement is such a complex phenomenon, and because dances vary in so many different respects, the task of an "etic" structural analysis is not simple. Kinetography Laban, a very powerful tool for describing human movement, is used to produce notations of the dances somewhat analogous to phonetic transcriptions of speech. The dances are compared and contrasted on numerous structural levels. "Motifs" constitute the basic building blocks of the dances. Their kinetic content can be subdivided into smaller movement fragments. These are called the "microscopic" levels of analysis. Conversely, motifs can be seen as combining into several levels of larger units, each defined for the analysis, and called "phrases," "sections," "parts," and eventually whole "dances." The study of these units and their composition can be called "macroscopic" analysis. Additional factors such as the music, the number of participants, and the creative process are also extremely important in understanding the differences and similarities between the traditions. Much of the bulk of the dissertation, and particularly the lengthy appendicies in Volume Two, deals with the technical and quantitative aspects of the comparisons.

Chapter One of this study includes a review of scholarship on Ukrainian dance. Methodological precedents are noted, and the specific method used in this project is established. The sources of dance data are outlined.

Chapters Two through Six are dedicated to "Early Social Kolomyiky," "National Kolomyiky," "Children's Kolomyiky," "Spectacular Kolomyiky," and "Recent Social Kolomyiky" respectively. In as much as the data and the nature of the dances allow, each tradition is investigated in a similar manner. The external history, functions, context, and form of each type of kolomyika are dealt with. Examination of the form of the dance constitutes the greater part of these chapters. The structure is dealt with on the levels of motif, motif sequence, phrase, section, part, dance, and dance cycle, as applicable in each case.

Chapter Seven deals briefly with other dance phenomena called kolomyiky in western Canada. These materials do not fit into any of the five main traditions.

In Chapter Eight, the five traditions of kolomyika are compared based on selected elements. These relationships are explored in relation to their genealogy, theatricality, and individuality. Chapter Nine concludes the dissertation text with a summation of the main results of the investigation. The constellation of traditions that comprise the kolomyika in western Canada is discussed.

The appendices provide specific documentation of the kolomyika forms. Appendix One constitutes a record of the analyzed data on the level of the motifs. Part one of this appendix is an index of the 650 motif variants encountered, indicating their name, motif symbol, rhythm, index of contacts, height, spin, twist, gesture directions, contact directions, arm positions, and locations of incidence. This index is useful for surveying the types of movement used in the dances, for comparing incidence of each type of motif, and for locating specific motifs, even when their names are not known. Appendix 1.2 is the motif dictionary itself, including kinetograms for each form and general supporting data.

Appendix Two documents the structure of each of the thirteen dances used as examples for this study. The dances are represented in formulae which indicate the motifs, motif sequences, phrases, sections, and parts of each dance. Most dances are also represented on a more concise, macroscopic level within the text of each relevant chapter. These latter formulae often focus on some specific factor being discussed.

In Appendix Three, selected fragments of dance are presented in Kinetography Laban. Two dances; one Early Social Kolomyika and one Children's Kolomyika, are included to demonstrate the dance material in detail. App. 3.1A and 3.2A present the dances as prescriptions - what the dances look like according to the prescription in the minds of the participants. App. 3.1B and 3.2B repeat this information as a descriptive notation - a record of the "etic" dance. A segment of improvised movement from an early film of kolomyika-like dance is presented as Appendix 3.3 to illustrate discussion from Chapter Two. The kinetograms serve somewhat as control data as they can be compared with the formulae for their respective dances.

All the videos used to generate the kinetograms and the analyses are available at the Ukrainian Folklore Archives, Department of Slavic and East European Studies, University of Alberta. They do not form part of the dissertation proper.

Ukrainian terms are transliterated using the Library of Congress system. Ukrainian words such as surnames are transliterated from their Ukrainian forms. Thus, since he writes at least some of his works in Ukrainian, Roman Harasymchuk is spelled in this way in the text and the bibliography. The Russian transliteration [Garasimchuk] and the Polish spelling [Harasymczuk] are provided in square brackets when specifically relevant. The capital city of Ukraine is spelled "Kyiv" rather than "Kiev." The Austro-Hungarian province of "Galicia" (from where many Ukrainian Canadians trace their ancestry) is presented in its Ukrainian form, "Halychyna."

CHAPTER ONE: SCHOLARLY BACKGROUND AND METHOD

1.1 UKRAINIAN DANCE STUDIES

1.1.1 Surveys of the Field

The literature dealing with Ukrainian dance has not yet been reviewed as a whole. The most extensive surveys of the sources are those of Roman Harasymchuk [Harasymczuk] in his Tańce huculskie [Hutsul dances] (1939) and "Rozvytok narodno-khoreohrafichnoho mystetstva radians'koho Prykarpattia" [The development of the folk choreographic art in Soviet Precarpathia] (1956), in spite of the fact that these works deal with only a small corner of Ukrainian territory.[1] Other surveys or bibliographies include those by Oleksander Andriievs'kyi,[2] V. Zosimovskii,[3] Gertrude Kurath,[4] Andrii Humeniuk,[5] Maria Pasternakova,[6] and Andriy Nahachewsky.[7] Ukrainian dance is only part of some larger topic in most of these works, and each deals with only part of our subject. An unpublished bibliography being compiled by the present author includes some five hundred entries to date.

1.1.2 Studies Before 1914

The earliest references to dance in the territory which is now Ukraine are from archaeological sources.[8] Early historical sources include frescos and admonitions by medieval chroniclers.[9] Diaries of early travellers sometimes contain brief references to dance.[10] Fleeting glimpses of dance or its context are also occasionally to be found in pre-romantic literature embellished with "couleur locale."[11]

Throughout the eighteenth and nineteenth centuries, Ukrainian ethnographic territory was divided and controlled variously by Russia, Poland, Austria, and the Ottoman Turks. By 1793 and 1795, the majority of lands had fallen under Russian rule, with part of Western Ukraine becoming part of the Austrian sphere.[12] The majority of published sources from this period are written in either Polish, German or Russian.

Romanticism in central and eastern Europe in the 19th century was closely related to local and national patriotism. Like that of its neighbouring nations, Ukrainian romanticism spurred great activity in the collection of folklore from the peasants. Folklorists, among them Ukrainians, collected folk songs and prose texts, believing that these materials could lead them to understand the primal mythic character of their nation.[13] A great many songs were collected (and sometimes "corrected," according to the standards and values of the times). Many of these were dance songs.[14] Descriptions of dances became more common, but continued to be very general and brief. They were usually included in discussions of a particular group's customs and traditions.[15]

The appreciation that folk culture constituted something of value was closely related to the growth of the Ukrainian national movement in this period. In comparison with other parts of Europe, Ukrainian peasant culture had retained many archaic features and was very rich. This was, in part, due to the history of this land and its relative isolation from Western European changes in material, economic, social and spiritual culture.

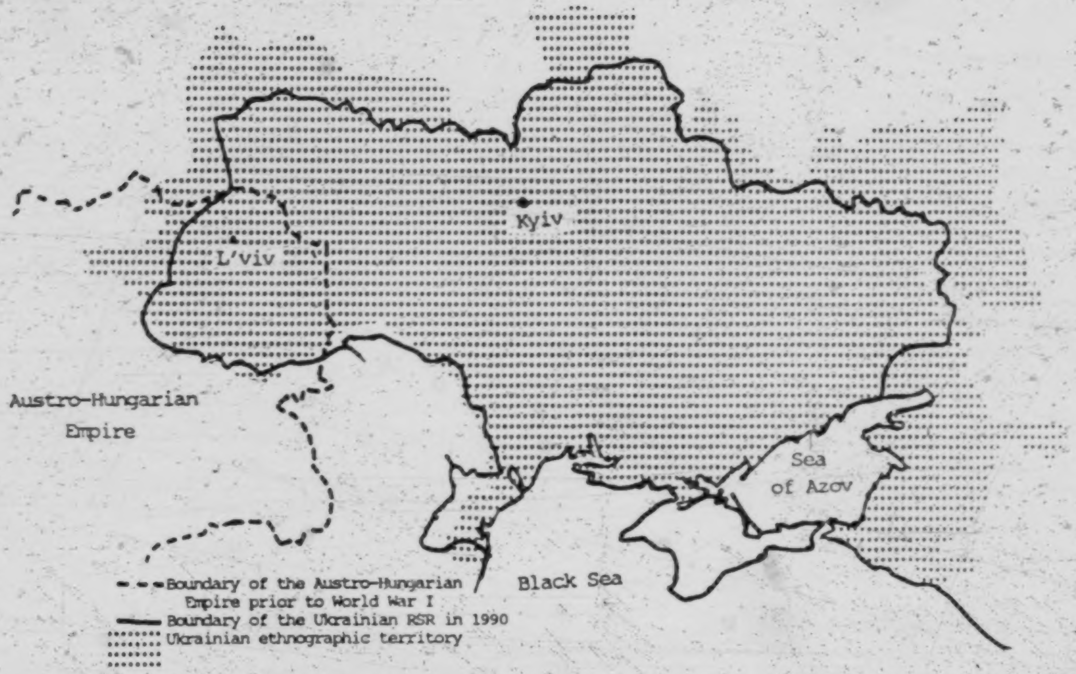

Kyiv
L'viv
Austro-Hungarian
Empire
Sea
of Azov
Black Sea
- - - Boundary of the Austro-Hungarian Empire prior to World War I
—— Boundary of the Ukrainian RSR in 1990
▨ Ukrainian ethnographic territory

Figure 1. Map of Ukraine showing present boundaries, the borders of the Austro-Hungarian Empire up to 1914, and Ukrainian ethnographic territory. Based on maps from Paul Robert Magocsi, Ukraine: A Historical Atlas (Toronto: University of Toronto Press, 1985), pp. 21, 24.

Dances of the cities, the upper class, and the stage in that part of the world were described by authors such as Łukasz Gołębiowski,[16] Vladimir Mikhnevich,[17] and Č. Zibrt.[18]

The collection of village dance songs and somewhat random bits of information on dance continued into the turn of the twentieth century. By this time, however, the study of folklore was deepening. Aside from the increase in quantity, folklore materials were being collected more systematically. They were being studied as genres and analyzed in various ways. More detailed and more accurate records of diverse materials were being published, and thus dance was appearing more often.[19]

Molodoshchi [Days of youth], by Mykola Lysenko, published in 1875, deals with action-songs performed at spring-time.[20] Verbal descriptions of the movement were appended to records of the text of the dance-song and its melody. Oskar Kolberg, the great Polish ethnographer, included Western Ukrainian territories in his monumental Lud, jego zwyczaje, sposób życia [The people, their customs and way of life].[21] Descriptions of dance forms are frequent among his observations. Volodymyr Shukhevych described dance forms of the Hutsul mountaineers in volume three of his Hutsul'shchyna [The Hutsul region].[22] Volodymyr Hnatiuk published three volumes of song texts of kolomyiky in Kolomyiky and collected a large corpus of spring songs and dances in Haivky.[23] Hnatiuk was a central figure in the Shevchenko Scientific Society, which developed into an unofficial Ukrainian academy of sciences with very important accomplishments in ethnography and other fields between 1892 and 1914.[24]

Much work was done in musicology by by Stanyslav Liudkevych, Ivan and Filiaret Kolessa, Klyment Kvitka and others. Many of their investigations dealt directly with dance rhythms and melodies.[25]

Somewhat adapted descriptions of dance activity continued to appear on the pages of literary publications.[26] This period was marked by a great deal of work on dictionaries and encyclopedias in numerous languages in central and eastern Europe. Ukrainian dance forms, including the kolomyika, were often represented in these works.[27]

Theatre was an important vehicle for expressing Ukrainian consciousness in the nineteenth century in both Russian-ruled Ukraine and in Austrian-controlled areas.[28] Though the Russian government banned most activities that were explicitly Ukrainian in the 1870s, theatre was exempted from this law in 1881. A number of professional Ukrainian theatre companies quickly formed. Early Ukrainian drama shared in the romantic preoccupation with village life and folk songs. Since some ninety percent of all Ukrainians were peasants, portraying Ukrainian dramatic themes meant dealing with village life. Dance played a significant role in this portrayal. It was in this context that Ukrainian dance developed a strong stage tradition. Many of the leaders of the Ukrainian theatrical movement of the time, including Mykola Sadovs'kyi, Marko Kropyvnyts'kyi, Ivan Karpenko-Karyi, and Mariia Zan'kovets'ka were good dancers.[29] Indeed, a number of theatrical troupes enjoyed great popularity because of their prowess in dance (even in spite of the fact that their acting was terrible).[30] Little of this dance repertoire has been preserved.[31]

1.1.3 Twentieth Century Studies in Ukrainian Territories

The outbreak of World War I and the ensuing collapse of the Russian Empire disrupted much of the folklore research in both Eastern and Western Ukraine. A great deal of collected material was destroyed. An independent Ukrainian National Republic was established in 1918, but it was overthrown by the invading Red Army by 1922 and the country became a republic of the Soviet Union. Substantial Western Ukrainian lands fell under the control of Poland, whereas smaller areas belonged to Romania and Czechoslovakia, and later, Hungary.[32]

The earliest dedicated study of Ukrainian dance in central Ukraine was Teoriia ukrains'koho narodnoho tanka [Theory of Ukrainian folk dance], by Vasyl' Verkhovynets' in 1920.[33] Verkhovynets' was a leading ethnomusicologist and the most important dance scholar in Ukraine at this time. Teoriia included a classification and description of Ukrainian dance steps as well as notations of five dances and methodological recommendations for collecting and teaching the dance. Verkhovynets' system of notating dances is still used in most Soviet dance publications. This book can be considered the first systematic and theoretical survey of Ukrainian dance. Verkhovynets' also published Vesnianochka [Spring song], a collection of children's dance games, many of which were folkloric in origin.[34] He was also involved with Ukrainian theatre, both before and after the Revolution.[35]

Developments in Soviet Ukraine after the Revolution were closely related to events in Russia. Staged folk dance activity there rose to prominence in the second half of the 1930s. A circle of theatre professionals became seriously involved in the establishment of character dance as a full fledged performance genre. In 1937, the State Folk Dance Ensemble was formed under the directorship of Igor' Moiseev.[36] Fedor Lopukhov published his Osnovy kharakternogo tantsa [Foundations of character dance] in 1939.[37] Staged folk dance activity was supported by the establishment of the policy of socialist realism, insofar as this dance represented the working people, focussed on the aesthetic aspect of folklore, and was useful as propaganda for the ruling Party.[38]

A professional company was established in Ukraine only months after Moiseev's ensemble was started in Moscow. This troupe built upon the great successes of earlier amateur groups in international dance competitions and in the "Ten Days of Ukrainian Culture" festival in Moscow.[39]

The leaders of ensembles both in Ukraine and in the rest of the Soviet Union perceived their "folk" dance activity as a specialization of ballet, which was more tuned to contemporary life and the working masses. Interest in actual village dance was theoretically important to their work. In practice, however, this connection became increasingly distant and the emphasis turned more and more to spectacle: "The main principle of our work is not just to copy ethnographic patterns of national dances, but to give them creative interpretation and enrich them."[40]

If the theatrical dance community was not particularly active in studying village dance material, their academic community did not fill the void either. Verkhovynets' and the Ukrainian Academy of Sciences urged collection of dance materials, at least briefly, in the 1930s.[41] Klyment Kvitka was active as an ethnomusicologist until exiled from Ukraine in 1933.[42] This period was quite bleak for Soviet Ukrainian folklore scholarship, and Soviet Ukrainian scholarship in general.[43]

During the inter-war period, the parts of Ukraine that were not controlled by the Soviets were more productive in terms of dance research. The most serious study of Western Ukrainian folk dance, specifically that of the Hutsul region, is Tańce huculskie, published by Roman Harasymchuk in Polish in 1939.[44] Harasymchuk's monograph incorporates the results of extensive fieldwork from 1931-3. He carefully describes each dance form and its local variants. He then deals more generally with structural and lexical evolution as well as musical characteristics of the dance repertoire of that area. Dances and variants are notated using Harasymchuk's own system of algebra-like symbols.

Several dance enthusiasts such as Vasyl' Avramenko and Iaroslav Chuperchuk collected ethnographic dance material in these territories. They were primarily motivated by their activity in the theatre. A number of publications of dance songs, haivky, were published as material for youth organizations and schools.[45]

In 1950-2, Roman Harasymchuk's earlier excursions into the Hutsul countryside were supplemented by more fieldwork. By this time, the Hutsul area had been incorporated into Soviet Ukraine. Harasymchuk enlarged and reworked his earlier study to include new data and to adjust it to Soviet standards of the time. He submitted it as his candidate's dissertation in 1956 entitled "Rozvytok narodno-khoreohrafichnoho mystetstva radians'koho Prykarpattia."[46] A partial copy of the dissertation manuscript was available for use during this present study. Because of the scholarly style, extensive detail, and historical commentary, Harasymchuk's work is most valuable for comparison with the dance forms in western Canada. Harasymchuk also published a number of articles on dance and performing arts activities in Western Ukraine.[47]

Andrii Humeniuk stands out as a second important figure in Ukrainian dance studies in Ukraine after the Second World War. He conducted expeditions in the 1950s to collect dance material. He recorded over a hundred dances on film in at least two such expeditions during 1955-6 and 1959.[48] Only little of this material has appeared in publications.[49] Humeniuk published Narodne khoreohrafichne mystetstvo Ukrainy [The folk choreographic art of Ukraine], his revised doctoral dissertation in 1963. His second major dance publication Ukrains'ki narodni tantsi [Ukrainian folk dances] includes a classification and description of dance steps as well as notations for 140 dances.[50] He also published a number of general articles on Ukrainian dance,[51] as well as specific works on dance forms,[52] on theory and methodology,[53] lexicon,[54] and on Ukrainian dance music.[55]

Publications on non-stage dance in Soviet Ukraine have been very infrequent since Humeniuk and Harasymchuk stopped working in the field. Klara Balog, director of the Transcarpathian Folk Choir and Dance Ensemble, has been involved in fieldwork in her area, using the collected material as inspiration for her choreographies for the stage.[56] Larysa Saban has conducted scholarly expeditions and published several short articles in recent years.[57] Several other individuals with interest in dance ethnology work with organized "folkloric groups" (as opposed to the "character dance groups" which perform much more stylized material), though they publish little.[58] Soviet Ukrainian folklore publications since World War II include numerous large corpuses of song texts and melodies including dance-games, dance songs, instrumental music, and others.[59]

Since the late 1950s there has been a great growth in professional and amateur dance activity in Ukraine, with staged folk dance being very prominent. Some 400,000 dancers are reported to participate in this activity in the Ukrainian Republic, with as many as fifteen professional ensembles and literally thousands of amateur groups.[60] A great number of stage dances have been notated and published in repertoire books for amateur dance ensembles.[61] A number of these dances have been translated into English.[62] Many of these dances are substantially adapted from village forms, using a somewhat standardized lexicon and national costumes. Many others were created specifically for the stage.

Other than publications of the dance forms themselves and dance theory, recent works on more specialized aspects of Ukrainian dance have also been published. These include histories of specific groups,[63] programmes and advertising materials[64], Ukrainian dance lexicon[65] and principles of pedagogy and training.[66] Childrens' dance has been particularly emphasised.[67] Special literature has also been produced about the one professional Ukrainian dance company outside of Soviet Ukraine, based in Prešov, Slovakia.[68]

1.1.4. Studies Published Beyond Ukrainian Territories

Polish dance ethnology was very productive in the inter-war period. Polish works with reference to Ukrainian dance include those by Kazimierz Moszyński,[69] Z. Kwaśnicowa,[70] and others.[71] This activity provides a context in which to understand Harasymchuk's work up to 1939.[72]

After World War II, Soviet dance scholarship in Russia became more productive in some ways. Kas'ian Goleizovskii[73] and Tamara Tkachenko[74] published materials with references to Ukrainian dance. M. Zhornitskaia, S. Lisitsian, and numerous other scholars worked in various areas of the USSR.[75]

Ukrainians began to emigrate from their homeland in significant numbers at the end of the ninteenth century. Emigé Ukrainians published dance related materials mostly after the Second World War. Oleksa Voropai [Stepovyi] collected data for his Ukrains'ki narodni tantsi [Ukrainian folk dances] in the displaced persons camps immediately after the war.[76] Several major publications on Ukrainian folk rites and customs dealt with the context for dance.[77] Authors who deal specifically with dance include Maria Pasternakova,[78] Pavlo Marchenko,[79] Ivan Senkiv,[80] Bohdan Zerebecky,[81] and Myron Shatulsky.[82] Several master's theses in the United States deal with Ukrainian dance.[83]

Though a great deal of progress has been made in dance ethnology in the twentieth century in Europe and America, Soviet scholars have been quite isolated from much of this work. Conversely, because of political and linguistic obstacles, Western dance scholars have dealt minimally with dance in Ukraine. The occasional references to Ukrainian dance made by Western scholars tend to be based on secondary sources. Gertrude Kurath, for example, defined the kolomyika in the Encyclopedia of Folklore, Mythology and Legend as follows;

> kolomaika. A Ukrainian peasant dance with vigorous leaps for both men and women. The music, in duple time, is emphatic. The movements are buoyant; the arms swing forward and laterally along with the crouching and leaping and high pas des basques. It can be performed by four couples in circular formation, and especially in stage exhibitions.[84]

Such an encyclopedia entry benefits dance studies and Ukrainian dance scholarship because at least it acknowledges the existence of Ukrainian dance forms in a general work. Unfortunately, it tells us very little about the kolomyika itself. We shall see how this relates to specific material below. H. Schimmerling includes some information on Ukrainian dance music in Folk Dance Music of the Slavic Nations. The Ukrainian materials and his analysis are very problematic, however.[85] More commonly, Ukrainian material or Ukrainian territories are simply excluded from discussion.[86]

The recreational folk dance movement of North America and Western Europe has generated a great deal of literature. Mostly teaching guides, these materials are generally simplified secondary or tertiary materials with varying relationships to the original sources. Such publications rarely include Ukrainian dances, though the hopak,[87] kolomyika,[88] and others[89] are occasionally offered. Many of these authors evince an ignorance of Ukraine and the Eastern European situation. Ukrainian, Russian, and other Slavic material is often mislabelled or distorted.[90]

1.1.5 Studies of Canadian Ukrainian Dance

Vasyl' Avramenko was a dance teacher who immigrated to Canada in 1925. A patriotic Ukrainian and an energetic enterpreneur, Avramenko swept the country in eighteen months and gave some 120 concerts across Canada in that time. He taught his prepared stage dances to literally thousands of students.[91] His biography and contributions have been documented in a number of publications.[92] Avramenko published ten of his dances in Ukrains'ki natsional'ni tanky [Ukrainian national dances] in 1928, and expanded this publication to eighteen dances in 1947.[93] Avramenko and others produced numerous films which contain his dance materials.[94] His substantial papers are housed in the National Archives of Canada.[95] This material includes documents of value to the study of both stage and non-stage Ukrainian dance.

More recent scholarly studies of Ukrainian Canadian dance are not many, though they deal with several facets of this activity. Robert Klymasz[96] and Andriy Nahachewsky[97] have written on non-stage dance. Ukrainian dance song texts sung in Canada have been collected and published by J. Rudnyc'kyj[98] and Robert Klymasz.[99] Alexandra Pritz[100] and Petro Kravchuk[101] stand out as the historians of staged Ukrainian dance. Pavlo Marchenko,[102] Klymasz,[103] Richard Crum,[104] Bohdan Zerebecky,[105] and others[106] have dealt with stage dance. Sylvia Shaw defended her doctoral dissertation dealing with attitudes in the Edmonton Ukrainian dance community.[107]

William Paluk,[108] Mary Ann Herman,[109] Myrna Kostash[110] and other authors have dealt with more subjective aspects of Ukrainian dance as they experienced it. Local histories, pioneer stories, and social histories occasionally provide incidental information on our topic.[111] The majority of these references to dance, however, are indirect and contextual. Numerous films dealing with Ukrainian Canadians contain dance footage.[112] Sound recordings, photographs, and paintings also shed some light on Ukrainian dance and its contexts. Recently the Ukrainian stage dance community has generated a variety of documentary materials including research reports,[113] costume books,[114] dance notations,[115] programmes, etc. Many organizations and individuals retain archival records of their activities. Dance choreographies are often notated by instructors. Performances at local concerts, competitions, festivals and weddings are increasingly recorded on video.

1.2 CLASSIFICATION SYSTEMS FOR DANCE ETHNOLOGY

1.2.1 First and Second Existence Dance

Concepts of "folk dance" have long been discussed by writers on dance. They have long been sensitive to the fact that "folk dance" refers to a very wide range of phenomena. The varying entities called "folk dance" exist in different relationships to each other in diverse cultures, and these relationships are often complex. There has been no consensus as to the specific definition of the term. Indeed, most definitions of "folk dance" do not stand up to tests of close scrutiny.[116] Many contemporary dance ethnologists in North America eschew the term "folk dance" as biased, or at best, vague.[117] Investigations of the problem however, have led to the clarification of valuable concepts. One of these notions which is directly relevant to the present study is the concept of "first existence" and "second existence" dance. The idea was first formulated clearly by Felix Hoerburger.

> The difference between folk dance in its "first existence" and in its "second existence" I see above all under the following three aspects.
>
> 1. Folk dance in its first existence is chiefly an integral part of the life of a community. It has an important function in the community. And to take it away from it is essentially to damage the life of the community.
>
> We can believe that a particular folk dance may have more or less of an affinity to a religious faith, at least in some respects, even though it may seem to be performed only for pleasure or for recreation. This may be understood, for instance, by the belief that the grain will grow as high as the dancers jump. . .
>
> In opposition to those folk dances in their first existence, we must observe that the folk dance in its second existence is no longer an integral part of community life. It is not the property of the whole community any more, but only of a few interested people - as an occupation of their leisure time; as a hobby; as a sport; as a means of inter-human understanding; as a colourful performance or show; and so on. There may be

> other aspects, but the principle remains the same.
>
> 2. Folk dance in its first existence is not fixed, is not unchangeable in choreography or music. Steadiness and continuity can only be found in the general style, in some framework, in certain formulas. Each new performance is only a kind of improvisation within a specified framework, not a definitive form.
>
> In the second existence there are fixed figures and movements, which vary only slightly. . .
>
> 3. Generally speaking, we find that folk dances have to be taught to the dancers by special dance teachers or dance leaders. But this type of intentional teaching does not exist in the first existence of the folk dance. Here folk dances are learned in a natural, functional way. Everybody participates from the very beginning of his life. Maybe he has been carried when a baby by his mother, while the mother participated in the dance, and so has grown up with the dancing community.
>
> The following observation may perhaps be of interest in this connection: intentional learning may begin with the formal element, as for example by concentrating on a single step. Only when all such elements are understood and controlled does the learner begin to learn and to correct the dancing style, the movement as a whole. I think that in functional learning of the first existence, however, it must be just the other way round. The beginning will be to grow up with the general idea of the dance. Only when this becomes a matter of course for the dancer may he imitate more or less unconsciously the single element, such as the particular step.[118]

The concept of "first" and "second" existence dance has proven to be very fundamental in the understanding of some Western dance ethnologists, and is at least implicitly reflected in many scholarly works.

In practice, in the Ukrainian community and many others, the division between first and second existence dance corresponds somewhat closely to the difference between non-stage and stage dance. As Hoerburger elaborates "...in reality there are many shades and intermediate stages."[119] Hoerburger himself proposed a more detailed division of folk dance phenomena into twelve categories.

1.2.2 Classifications Used in Ukrainian Dance Studies

The perspectives and priorities of people working with the various aspects of folk dance lead to the emphasis or de-emphasis of certain factors in different communities. As in many European nationalities, scholarly interest in dance among Ukrainians arose in connection with romantic nationalism. Early descriptions of customs and traditions and songs were dealt with as evidence of an "eternal national spirit." Dances (and other facets of the culture) were thus implicitly divided into two categories; "those that seemed to be archaic and traditional" versus "recent borrowings and innovations." In the minds of the romantics, only the first category possessed intrinisic value. Phenomena that fell into the second category were seldom described, or were treated as aberrations.[120]

Since Ukrainian theatre developed in close connection with romantic nationalism, it inherited this predisposition for "tradition" and "authenticity." These words carried very positive connotations, and to some degree validated the activity. On the one hand, this generated some serious committment to study the dances of the village and to reconstruct them with some degree of fidelity. On the other hand, the actual (and inevitable) changes that took place in the dances were ignored or de-emphasized whenever possible. Understanding of the contrast between first and second existence dance was not appealing to the romantic nationalist element in the Ukrainian community. On the contrary, it could be perceived as a threat to the validity of their work. This mindset encouraged people to focus on contrasts between the different national groups instead. Such a bias was characteristic of the audience, dancers, and leaders of the community alike.

As has been mentioned above, early figures in Ukrainian dance scholarship such as Verkhovynets' and Avramenko became seriously interested in folk dance as a function of their stage activities.[121] This was indeed a common situation in Europe.[122] For their purposes, the original form of the dance was not necessarily as important as its suitability for the stage. In their publications and manuscripts, therefore, it is not always apparent whether their dance material is presented close to its village form or whether they had changed it substantially. Verkhovynets' books, then, contain ethnographic data alongside arranged materials.[123] Avramenko's dances, too, vary in terms of their relationships to their village sources.[124]

Though socialist realism is different from romantic nationalism in many respects, it also shares many features. In Soviet times, the tendency to de-emphasize the differences between stage and non-stage dance has been developed into official policy. This accent on continuity allows Soviet writers to claim that the original folk material is thriving under Soviet conditions and, indeed, reaching new heights and qualities.[125] Thus Andrii Humeniuk's major scholarly publication of dances, Ukrains'ki narodni tantsi, describes non-theatrical village dances alongside compositions clearly designed for the stage. Many of the forms are intermediary, and not easy to discern in this respect, even in spite of their passportization.[126] The same can be said of the filmed materials collected during the ethnographic expeditions.[127]

A few Soviet dance leaders such as Klara Balog actively differentiate between first and second existence dance. Others make the division implicitly by dealing only with non-theatrical forms,[128] or, much more commonly, with only stage forms. Among the numerous works on the composition of stage folk dance in the Soviet Union,[129] *Komposytsiia ukrains'koho narodno-stsenichnoho tantsiu* [Composition of Ukrainian folk-staged dance], by Kim Vasylenko, stands out for its attention to this issue.[130] Vasylenko deals only with stage Ukrainian dance. He differentiates three "principles" of choreography, based on relationships to "the primal source." The first principle involves retention of a given non-stage dance form as much as possible in terms of arrangement, steps, costume, music, and character. Choreographic works based on the second principle are characterized by greater theatricalization. Dances composed on the third principle have little or no relation to any village dance and offer the greatest scope for the choreographer's imagination and personal expression. Vasylenko notes, among other things, that few choreographers in Soviet Ukraine use the first principle.[131] Ivan Ivančan and Štefan Nosál' deal with somewhat similar concepts in their books relating to Yugoslav and Slovak stage dance.[132]

One of the earliest serious discussions of the differences between first and second existence in relation to Ukrainian dance was written by Richard Crum in "Ukrainian Dance in North America."

> To summarize the appearance and function of the dance in the Ukrainian village in a few brief points:
>
> 1. The whole community takes part in the dances, even if the role is that of sitting or standing on the edge of the dance area, as is the case of the old women keeping an eye on who's dancing with whom.
> 2. The dancing is done usually on special occasions: weddings, family celebrations, certain holidays.
> 3. The role of men and women, sharply defined in everyday life, is reflected in their roles during the dance.

> 4. At least in the case of the "kolomyjka", verses are often sung which show the attitudes of the villagers to one another.
> 5. The dancing is done for the sole benefit of the dancers, there is no outside "audience", excepting perhaps the older people who are watching. They are not really an outside audience, however, since the only reason they are not dancing is a question of age. This type of "audience" is not to be confused with the audience that sits in an auditorium and watches a staged performance.
>
> So, the "kolomyjka" is "at home" in the villages of the Western Ukraine, where it is the natural, spontaneous way in which the Hutsuly express their personalities and group attitudes in movement.
>
> What about the "kolomyjka" in Canada or the U.S.? In the old days, after the first large waves of immigration, where the old countries ways were still preserved in isolated Ukrainian communities, the picture was pretty much the same as in our Hucul village. Old-time immigrants from the Ukraine give plenty of testimony to this. . . But, with the rise of second and third generations, born and reared in North America, where the whole tempo and texture of life is different, the "kolomyjka" and other Ukrainian dances lived on, but shifted their function and at the same time, their appearance.
>
> . . . its function now was as follows:
> 1. As an instrument in renewing 2nd generation Ukrainians with an art-form of their parents' homeland.
> 2. As a stage-spectacle dance form, useful in demonstrating to Americans what "Ukrainian" dance looked like. In this way, Avramenko's dances were like works of art in a museum: they do not change (at least they weren't supposed to!) — they are frozen pictures of a temperament and a folk expression alien to that of the people who look at them.
> 3. As proof, in a patriotic way, that the Ukrainians possessed something of beauty which could compete with the cultural products of other nations. (This was an important function in those early days when most Americans and Canadians saw in the Slav immigrants only "hunkies", "greenhorns" and "invaders").
>
> Now, as you place the village wedding "kolomyjka" and the staged "kolomyjka" of Avramenko side by side, clearly they are not the same thing. They belong to different times and different places, serve different functions, and are put together differently.[133]

Klymasz,[134] Kostash,[135] and others reflect a sensitivity to this contrast, and the existence of both kinds of Ukrainian dance in Canada. Nahachewsky's thesis, as suggested by its name, focusses specifically on first existence dances.

If many Ukrainian dance studies have not been based upon the contrast between first and second existence, several other classification systems have been used. Roman Harasymchuk divided the dance material of the Hutsul region primarily on a musicological basis. Based on the rhythmic structure of the musical accompaniment, most of the dances fit into four major categories; "kolomyika-type" dances, "kozachok-type" dances, "kolomyika-kozachok-type" dances, and "others."[136]

Andrii Humeniuk established a classification system which divides the dances on a more theatrical plane. He defines the categories of khorovody (ritual dance-songs), pobutovi tantsi ("lifestyle" dances), and siuzhetni tantsi (thematic dances), based on the presence or absence of a literal meaning portrayed in the dance.[137] Humeniuk's system has few parallels in other communities of dance studies.[138] Nonetheless, it has been translated into English by several members of the Ukrainian Canadian dance community and used in numerous works based on secondary sources.[139]

Larysa Saban recently proposed a classification based on contexts.[140] She proposes, for example, to study Christmas dances, Easter dances, Sunday dances, wedding dances, and other such categories separately.

1.2.3 Functional Classifications

A recurring theme in dance anthropology has been study of the function of dance.[141] Such studies have revealed many important insights into dance as a human experience. Indeed, dance has been shown to serve a variety of functions, both explicit and implicit, in various cultures. Though primary functions are often quite apparent, a number of secondary functions usually operate with varying degrees of significance for each performance and for each person involved. It has furthermore been shown that the function of dance is closely connected with the context. Changes in context and function are often quite interrelated. The same relationship exists with forms of the dances as well, though this has been harder to demonstrate. The close ties between function, context, and content of dance is one of the themes of the present work.

Numerous classification systems based on function have been described, though none has won general acceptance in the dance field. This is partly a result of the diversity of the dance phenomena themselves, and partly because of the differences in breadth of the proposed systems. The categories proposed by Anthony Shay in his master's thesis are general, yet clear. They will be used as a starting point for discussion here.[142] He proposes six functions:

> 1. A reflection and validation of social organization.
> 2. A vehicle of secular and religious ritual expression.
> 3. A social diversion or recreational activity.
> 4. A psychological outlet and release.
> 5. A reflection of aesthetic values, or an aesthetic activity in itself.
> 6. A reflection of economic and subsistence patterns, or an economic activity in itself.[143]

Shay further subdivides these functional categories in his thesis.

1.2.4 Classification Used in This Study

The primary functions of the kolomyika in its various manifestations in western Canada can be related to at least three of

Shay's functional categories. In some of its manifestations, the primary function of the kolomyika is validation of social organization. In other cases, it is predominantly a social activity. At other times again, it is above all an aesthetic activity. As this project deals in depth with specific dance traditions, it is advantageous to refine the terms to describe the kolomyika functions more precisely.

The function of "social diversion and recreational activity" is very evident in some manifestations of the kolomyika, particularly those that can be described as first existence performances. These dances give the participants the opportunity for social interaction on an informal basis. Emphasis is on enjoyment for the dancers. As in Shay's examples, these kolomyiky often involve a complex of secondary and corollary functions; "meeting prospective mates," "expressing solidarity," "acquiring social prestige," "psychological release," and others as well.[144] In this study, dances with primarily social functions are subdivided into two groups - "Early Social Kolomyiky" and "Recent Social Kolomyiky." As we shall see, in both cases, the validation of social organization serves as an important, though often implicit secondary function. Emphasis on the secondary function of "individual expression" will be shown to vary. The Early Social and Recent Social Kolomyiky are indeed linked quite closely in function, though their contexts (and certainly their forms) differ in important respects. The relationships between these two traditions are discussed in Chapter Eight below.

Kolomyika performances whose primary function is "a reflection and validation of social organization" are also divided into two specific types in the present work. Shay notes that the most common societal divisions reflected in dance are sex differences and age differences, though kinship moieties and ethnic divisions also occur. Ethnic identification is clearly and explicitly expressed in some kolomyika performances. This type of kolomyika has recognizable contexts and forms, and, it is proposed here, constitutes a special tradition called the "National Kolomyika." Sometimes the participants perceive their danced statement of ethnicity as having political connotations. For others, the message is more exclusively cultural. 10

Another tradition which reflects social organization somewhat prominently is called the "Children's Kolomyika." Shay's classification system does not emphasize dance which is performed for educational reasons. As shall be discussed in Chapter Four, children dance the kolomyika to become socialized into the Ukrainian ethnic group, but also to develop social skills in general, to develop technique, and for physical fitness. Other secondary functions include aesthetic education, recreation, etc.

Some kolomyiky are performed primarily and explicitly for aesthetic reasons. These "Spectacular Kolomyiky" are performed by trained dance ensembles on stage in this study.

Spectacular Kolomyiky fit into the category of dance in its second existence. The same can be said of the "National Kolomyiky" and the "Children's Kolomyiky." It is evident that the concept of "second existence" itself actually represents numerous varying phenomena.

Ordered somewhat chronologically, this project deals with "Early Social Kolomyiky," "National Kolomyiky," "Children's Kolomyiky," "Spectacular Kolomyiky," and "Recent Social Kolomyiky." One of the goals of the descriptions is to show that this classification, based on function and context, is also meaningful insofar as the forms of the dances are concerned.

1.2.5 Studies of Multiple Traditions

Functional studies often deal with contrasting types of dance, though they normally deal only superficially with the forms. Other scholars deal extensively with the actual movement, but most then narrow the description to one of two traditions of dancing. Less often do dance studies deal with contrasts in function and in form at the same time. Roderyk Lange,[145] and Anya Peterson Royce[146] deal with the interrelatedness of function and form on a somewhat theoretical level. The same is true of researchers such as Anca Giurchescu, who deals with dance from the perspective of semiotics.[147] A number of examples of specific studies can be cited which deal with multiple classes of dance in a given society.[148]

1.3 STRUCTURAL ANALYSIS

1.3.1 Kinetography Laban

One of the major handicaps of dance ethnology in comparison to sister fields such as ethnomusicology has been the problem of notation. Because human movement is so complex, because dance involves such great variety, and because subtle elements are often so important, it has been very difficult or impossible for scholars to record their material adequately.[149]

Kinetography is a system of movement notation devised by Rudolf

Laban and first published in 1928. Kinetography Laban (or Labanotation, as it is called in the United States) is based on an analysis of objective spatial directions. With it, one can record each individual and each part of the body as it moves in any spatial direction (up, down, front, back, right, left, diagonals, etc.) at any time and for any duration. The direction of movement of the body and its parts is judged in relation to their central axes. Since it allows recording of simultaneous and sequential movement, and can include the smallest details and nuances, it is comparable to a phonetic transcription or a musical score for dance.[150] Kinetography Laban has gained international acceptance in dance ethnology, and is particularly fundamental to dance structure studies. The movement material in this study is notated in Kinetography as a basis for analysis. Selected kinetograms are included in the appendices.

1.3.2 Structural Studies

Studies of the structural analysis of dance have been surveyed by Suzanne Youngerman,[151] Anya Peterson Royce,[152] Judith Lynne Hanna,[153] Roderyk Lange, Anca Giurchescu, and others.[154]

It is notable that Roman Harasymchuk's Tańce huculskie is a pioneering work in the field. He analyzed the dance forms and presented them in structural formulae. These formulae facilitated an in-depth comparison of the dances, and allowed him to observe trends and patterns. Adrienne Kaeppler's work with the morphology and structure of Tongan dance is rather unique because most other structural analysts deal with East European cultures, and because of her particular system for analysis.[155] She contributed the concept of "emic" and "etic" units. "Emic" units are "subjective" components of a dance, structures perceived by the participants in the culture. "Etic" units, by contrast, are defined by empirical spatial criteria (and by the researcher). Analysts must take both types of units into consideration when studying the structure of a dance. Hungarian scholars also stand out as leaders in this field.[156] Their systems and methods are more applicable to the Ukrainian Canadian material because of the fundamental similarities in dance culture.

"Determination of Motive Types in Dance Folklore" by György Martin and Ernő Pesovár is particularly relevant to the present study. They identify motifs by looking at selected elements in the movements. These criteria are used to organize motifs into a definite sequence - a motif catalogue. The significant factors they propose are:

1. the DURATION of the motifs
2. the NUMBER and RHYTHM of the supports
3. the SUPPORT STRUCTURE
4. the CORE of the supports
5. the quality of the composition.[157]

The support structure, the third factor in their list, is calculated by looking at the footwork during the performance of the motif. If the dancer hops on one foot, that "support change" is asigned an index number "1." If the dancer changes from one foot to the other, the support change is assigned a value of "2." If the dancer jumps from two feet to two feet, the movement is designated with an index of "3." A motif involving two changes of support would be designated by a two digit number. Thus, depending on how many times the dancer changes supports and which feet he uses, each motif can be assigned a multi-digit number and a position in a numerical list.

Martin and Pesovár proceed to apply this method of motif organization to several examples of Hungarian jumping dances. Since 1963, literally thousands of motifs from Hungarian dance have been organized into "motif catalogues" or "motif dictionaries," which facilitate many projects involving comparative and stylistic analysis.[158]

The Folk Dance Study Group of the International Folk Music Council worked on the problem of structural analysis and established a standard terminology for structural studies. Among the several documents they produced is an article entitled "Foundations for the Analysis of the Structure and Form of Folk Dance: A Syllabus."[159] The content of a dance can be divided into parts, sections, phrases, motifs, motif cells, and kinetic elements progressively. The flow of movement is broken into these various units at points of contrast: change in factors such as number of participants, type of movement, direction, formation, rhythm, dynamics, etc. Each structural level has a technical definition and specific symbols. These analytical segments are combined in various ways to form the whole dance. The syllabus deals specifically with the types of compositions which make up dances, with the relationships between dance and music, and with formulaic representations of the dance structures.

1.4 METHOD USED IN THIS PROJECT

The comparison of the kolomyiky examples undertaken in this project is based upon the syllabus published by the IFMC Folk Dance Study Group.[160] To establish consistent criteria for defining motifs some of the concepts from Martin and Pesovár were incorporated as well.[161]

As the primary goal of this analysis is the comparison of the forms of the kolomyiky, it is desirable to specify the forms as precisely as possible and to use identical terminology throughout. Once the dances are dissected according to consistent and specific guidelines, the differences in the actual forms will become most apparent and measurable.

The designation of specific definitions for the structural units was guided by two principles. On the one hand, the divisions needed to reflect those perceived by the dancing communities themselves as much as possible. In this way, the significant features of the dances are highlighted and the analysis can bring out the levels on which the dancers communicate.

Overriding the first principle, however, is the rule that the definitions must all be based on observable spatial and temporal criteria. Furthermore, these criteria, once established, must be applied identically in all instances. In other words, the "etic" categories are given primacy over the "emic" elements in this study to facilitate the empirical comparison of these specific traditions. Adherence to this principle assures that the project can be verified and/or expanded by later researchers. Also, and more importantly, it neutralizes the personal bias of the analyst. This principle establishes the study as empirically based and subject to scientific rigour.

1.4.1 Definitions for Structural Terms

After careful examination of the dances and experimentation with various options, the following definitions for the structural terms have been established for this project. The terms and their definitions are intended to be compatible with the IFMC syllabus.

1.4.1.1 Motifs. The motif is the smallest compositional element of dance in which the kinetic elements are combined plastically, rhythmically and dynamically in a set form.[162] The motif is fixed in the consciousness of the performer and constitutes the basic building block from which the larger structural units are composed.

Martin and Pesovár define predominant, subordinate, and sporadic motifs. They simplify the task in their own paper by focussing on the predominant motifs and leaving the sporadic forms aside.[163] A similar simplification is proposed for the present study. Motif repetition occurs very frequently in all the traditions of kolomyika in western Canada. Only irregular or transitional motifs occur individually. These latter groups are de-emphasized, and only those motifs that repeat are analyzed. The repetition must be consecutive, and can be either identical or symmetrical. Both the Hungarian scholars and the IFMC Study Group recognize that regular repetition of motifs is very common.[164] Motif modifications (varying some elements, expanding or contracting the motifs) are dealt with only in a limited way in this analysis. Motif variants in this work relate to differences in arm position or movement. Other varied forms are labelled motifs in their own right if they are repeated.[165] Compound motifs are also elevated to independent status if they are repeated.

Since the human body in motion can create a wide range of patterns with infinite variation and nuance, one of the difficult problems in identifying motifs is to establish consistent criteria to designate the point at which two movements are different enough to be treated as separate. The decisions need to be based on comparison and contrast of spatial and temporal features of the motifs themselves. After experimentation with many different aspects of the movements, the following nine features have been selected as motif-defining. They are based upon Laban's spatial analysis, Martin and Pesovár's motif study, and native concepts from the Ukrainian dance community:

1. bodypart contacting the floor
2. duration
3. rhythm of foot contacts with the floor
4. index of foot contacts with the floor
5. height of centre of gravity
6. spinning
7. twisting
8. direction of leg gestures
9. direction of foot contacts with the floor

Variants of motifs are defined by

10. arm movements and positions
11. in a very few occasions, other unusual special features.

Each feature is discussed in more detail in section 1.4.2 below.

In accordance with the standards of the IFMC syllabus, motifs are designated by lower case letters, and variants by a subsequent number. Since this project involves some four hundred motifs, it has been necessary to use two letters. Thus the first motif, for example, is labelled "aa1."

It is important to note the relationship between the terms "motif" and "step" in this study. "Motif" is used in its technical sense, designating a movement pattern as defined in this chapter. "Steps" are the movement patterns as perceived and grouped by the dance community itself. Often, steps and motifs are similar, so that many motifs can be given names based on community usage.[166] On the other hand, the exact definition of a step is rarely established. The criteria used to contrast different "steps" may be inconsistent from case to case, and the names or groupings of "steps" may well vary from community to community and from time to time. In this study, "motifs" are generally defined more narrowly, so that one "step" is often represented by a number of "motifs." The step "tynok," for example, is commonly performed as motif "id." Versions of the step are continue to be called tynok even if they are performed travelling forward (motif "ih"), with an initial step to the side, (motif "ij") or high on the balls of the feet (motif "is"). The name (and the connection in the minds of the dancers) is retained when the arms perform a two-measure alternation ("oe") and often when other optional elements are involved ("im," "io," "iu," "me," etc.). Each of these motifs may occur in one or more variants, that is, with a variety of arm positions.

1.4.1.2 Motif Sequences. Since motifs are dealt with in this study only if they repeat consecutively, it is useful here to identify a string of such repetitions. This is called a "motif sequence." Motif sequences are not defined as levels of structural organization in the IFMC syllabus. They are denoted by short vertical lines in the formulaic charts in this study.

1.4.1.3 Phrases. A phrase is a series of one or more motif sequences which involve continuity in arm linkage, locomotion, formation and rotation. The borders of phrases, then, are made apparent by changes in the connections between dancers, differences in travelling, altering the formation, or by the beginning or end of a spin.[167]

Changes in locomotion are defined as contrasts between stationary and moving motif sequences, and contrasts in the direction travelled during a given motif sequence. Gradual changes in direction, such as when dancers travel in a circle, are not designated as ending a given phrase. Gradual changes in rate of travel are likewise not registered at this level. Minor movements such as shifting back and forth within the motif sequence, individual or couple spins, or minor adjustments within a formation are not considered significant.

In some instances, only one of these factors changes to denote the break between two phrases. In other cases, two, three, or all four factors are involved. A phrase is denoted by an upper case latin letter. Phrases are marked in the formulae by curved brackets, "( )."

Dance phrases are different from musical phrases. Though in many instances these two phenomena are very closely related, this is not always the case. In Ukrainian Canadian stage dance communities, a musical phrase is commonly called a "melody" and consists of eight (or sometimes twelve) "counts."

1.4.1.4 Sections. A section of a kolomyika is composed of a number of phrases performed in a given formation and as long as the character of the music remains constant. Each section, then, generally consists of one or more phrases in which the dancers travel into a new arrangement, followed by one or more phrases performed there.

A specific definition of a "formation" is important here, particularly because of the complexity in some of the stage traditions. A formation is a basic arrangement of the participants of the dance in a given dance space (a circle, a line, rows and columns, etc.). There are numerous variants to the basic circle formation (large circle, small circle, holding hands, standing in couples, etc.) which do not constitute independent formations. It is possible for the dancers to spin, shift, change places, change directions, and move in other ways without changing their formation fundamentally. These movements therefore, do not necessarily mark the beginning of a new section of the dance. A circle with dancers performing in its centre, however, constitutes a special formation and merits its own section. Sections are denoted by upper case "S" followed by a respective number in subscript. In formulae, sections are marked by large square brackets.

1.4.1.5 Parts. A part of a dance consists of one or more sections which demonstrate consistency in the character of the music. Gradual changes in the tempo of music do not define limits of a part. Parts are indicated by Roman numerals and by angled double brackets.

1.4.1.6 Dances. In this study, a dance consists of one or more parts, and is bounded by the beginning and end of the musical accompaniment.[168] The dance is perceived as a self-sufficient whole and has a name - kolomyika in our cases.

1.4.1.7 Dance Cycles. A dance cycle is a series of dances which are perceived and performed in a regular relationship in a given tradition.[169]

1.4.2 Motif Analysis

As described above, motifs are the fundamental building blocks of the dance structures. Numerous publications have dealt with Ukrainian dance lexicon and attempted to provide more or less exhaustive lists, though most are based on relatively incidental movement features (clicking heels or jumping, for example).[170] As Martin and Pesovár note, such classification systems are too inconsistent for rigorous and detailed structural analysis.[171]

The objective and consistent definition of motifs is a prerequisite to the comparative analysis in this study. Such definitions will serve as a base line to bring out differences in the traditions. As discussed above, the criteria selected to differentiate this large body of movement patterns are based on Laban's spatial analysis, Martin and Pesovár's study, and native concepts in the Ukrainian dance community. Each of the eleven factors (listed in 1.4.1.1 above) is "calibrated" to establish increments of significant differences.

A second use of each motif definition is to provide a means of systematic organization of the data - the creation of a motif dictionary.[172] To make the dictionary, each factor and each increment is assigned a specific order, somewhat like the letters of the alphabet. The dictionary allows a researcher to check the movement features of any named motif, to locate the name or occurrence of any given movement pattern, or to compare additional material at will.

1.4.2.1 Bodypart Contacting the Floor. The vast majority of kolomyika motifs are performed with only "the bottoms of the feet" contacting the floor. Separate categories, however, are reserved for motifs that involve other parts of the body, progressing from low to high, and including "the ankles," "lower legs," "forearms," "hands," and "head" respectively. Contact with the floor includes touching as well as actually supporting body weight.

In a few kolomyika sequences the dancers never touch the floor, as they are carried by other dancers. This takes place mostly in group turns where the boys carry the girls around in a circle. Consistent with the practice established above, these girls' positions and movements are not treated as motifs in this study. They are notated together with those of the supporting boys.

1.4.2.2 Duration. Given that two motifs have the same body part in contact with the floor, the duration of the movement is used as the second criterion to contrast them. The time from the beginning of one repetition to the next establishes the duration of a motif. This factor is similar to the first criterion proposed by Martin and Pesovár.[173] Motifs lasting one sixteenth of a note are listed first, then those danced in an eighth note, quarter note, and so on up to four notes (eight measures) in length. The few motifs performed "through the music" are treated as if they were performed to the beat.

A motif such as "walking forward" is complete after a single step, and is repeated symmetrically. When walking at an angle forward-to-the-side, however, the performance of one motif is not complete until two steps are taken. This motif is then repeated identically. Compare motifs "aq" and "fd". The duration of these two motifs, then, are different, even though they may be imagined as very similar. This principle applies to numerous other examples as well. Since the repetition must include all defining factors in the motif, some are extended by an arm alternation or some other factor (compare motifs "ie" and "oe").

1.4.2.3 Rhythm of Foot Contacts. The third feature used to identify motifs is the rhythm of floor contacts with the feet. The rhythm of the contacts can often be heard, and the dancers are often quite conscious of it. The duration of the entire motif is divided into shorter segments depending on when contact is made with each foot. Motifs are organized by the duration of each successive rhythmic segment, descending in sixteenth note increments. Even in the motifs in which various body parts contact the floor, only the foot contacts are used to establish the rhythm.

This criterion is similar to the one used by Pesovár and Martin.[174] An important difference, however, is that their system deals specifically with weight transferences, while the present proposal considers both weight transferences as well as "touching" the floor (with no weight).

1.4.2.4 Index of Foot Contacts. This concept is also taken from Martin and Pesovár's work, and applied with certain modifications.[175] The index of contacts is based on the fact that there are a limited number of ways to contact the floor with one's feet and therefore a limited number of ways to change that contact. Each possibility is assigned an appropriate number.

"1" - designates a hop on one foot.

"2" - a change to one foot from the other (as in a walk or run).

"3" - a change to one foot from two feet (as at the beginning of a tendu or a sissonne in ballet).

"4" - a change to two feet from one (as at the end of a tendu or as in an assemblé in ballet).

"5" - a jump to two feet from two.

"*" is placed before a number to indicate that both feet leave the floor during the change.

Each movement pattern can be assigned a specific index based on how and when the feet contact the floor.[176] A waltz step, for example, would be assigned an index of "222". A triple jump in athletics would be designated "*1*2*4". In the dictionary, the motifs within any one rhythmic category are arranged numerically: *1, 2, *2, 3, *3, etc.

An index of "2" is assigned for ordinary weight transferences to one foot from the other. In these cases, the weight is gradually released from one foot while it gradually shifts to the other. In other cases, such as a coupé (a motif in ballet when one foot "cuts" into the place of the other to take the dancer's weight) the shift is marked "*2" since the movement involves a jump, however minute. (See motif "hg," for example.) In yet other motifs, particularly stamps, weight is transferred onto the one foot much faster than it is released from the other. Here an index of "43" is more appropriate. (See motif "bm," for example.)

1.4.2.5 Height of Centre of Gravity. The three categories of "low," "medium," and "high" correspond with Laban's designation of levels for the centre of gravity. Given that all previous factors are equal, motifs performed in squatting positions (below the first degree of contraction of the knees) are listed first. Motifs performed while standing (or with only slightly bent knees) are listed next, while movements which involve dancing up on ones toes (with stretched knees) are placed last.

1.4.2.6 Spinning. Motifs are further differentiated based on the factor of rotation. They are sorted into three categories in this regard; "no spin," "individual spin," and "group spin" respectively.

An individual spin, where the dancer turns around his or her own axis, is defined as a rotation of 360 degrees or more within the duration of the motif. Short motifs are also classified as individual spins if the dancer turns at a rate of at least 180 degrees per measure. Group spins occur when two or more persons touch each other and revolve around the centre of this group.

1.4.2.7 Twisting. A motif with a twist involves rotation of one end of the torso in a given direction and back. Motifs "without a twist" are listed before motifs "with a twist."

1.4.2.8 Direction of Leg Gestures. Martin and Pesovár noted "passivity or activity of the free leg" as a factor determining the subtypes of motifs.[177] The direction and number of gestures is treated as a motif determining feature in this study as well. When the free leg takes an active part in the dance motif, it can move in a number of directions. Using Laban's spatial analysis (but without the contrast between right and left),[178] there are six fundamental directions. These are "in place," "front," "front-side," "side," "side-back" and "back." Gestures "in place" involve bending the leg underneath oneself, turning in and out, and other movements directly below the body. The height of the leg gestures is not used to contrast motifs. Given that all previous factors are equal, motifs with no gestures are listed first in the dictionary, followed by those with a gesture in the sequence of directions listed above. Second gestures become significant in ordering the motifs if the first ones are the same.

1.4.2.9 Direction of Foot Contacts. The direction of foot contacts generally relates to locomotion of the dancer. As with leg gestures, the motifs are ordered by the direction of their first, then second, then third contact sequentially. Motifs with contacts "in place," "forward," "forward-side," "side," "side-back," and "back" are listed in this order.[179] The number of foot contacts equals the number of rhythmic elements for each motif.

Each repeated movement sequence, then, that can be contrasted by any of the above features is assigned a unique motif symbol consisting of two lower case letters in alphabetical order.

1.4.2.10 Arm Movements and Positions. The common designation of each motif as a "step" reflects the concept that footwork is essential to the definition of different movements, whereas the arms are used to embellish and vary them. In accordance with this general perception, the arm movements and positions are used to designate variants of motifs. The kolomyika material analyzed in this project is characterized by a wide variety of arm movements and positions. Motif variants are designated by a unique number following their letter symbols.

Since the arms are often placed in a specific position and remain there while the motif is repeated, it is not difficult to identify the variants of most motifs. Forty-three positions for the arms are identified as significant, including those which involve holding onto partners in various ways. These positions are assigned a sequence following as closely as possible the order for spatial directions outlined above. All arm positions at a low level (below the shoulders) are listed first, beginning with those "in place" (straight down) then progressing "forward," "forward-side," to the "side," "side-back," and to the "back."[180] Arm positions at a medium level (at approximately shoulder height) appear next, in this same sequence. Finally, arm positions in a high level (above the shoulders) are listed, again in that same order. The specific sequence of significant arm positions, their verbal descriptions, kinetograms, and abbreviations for the appendices are given in the list of abbreviations in App. 1.2 below.

Motifs which are performed with asymmetrical arm positions are listed with the highest and farthest position. The lower, more forward arm position becomes relevant secondarily. Laterally symmetrical arm positions (those with left and right reversed) are treated as identical.

Motifs which involve arm movements rather than positions are also not uncommon. They are listed by the highest and farthest arm direction through which they pass, and a second position as applicable. Very complex arm movements are dealt with separately at the end of the list.

1.4.2.11 Other Significant Features. As noted above, an additional factor occasionally comes into play when two movement patterns are identical in all the respects described above, yet cannot be treated as equivalent. Their differences may involve carrying a partner, turning at different rates, or complex arm movements. In these rare cases, the movements are each designated as subvariants of the motif, and designated as "fd3a" and "fd3b," for example.

1.4.2.12 Non-significant Features. Though the motifs in this study are defined by a complex series of contrasts, it is important to note that many other movement factors were not selected as relevant. Thus, head movements, leaning with the torso, directions of paths, height of leg gestures, size of steps, dynamics, and many other aspects of the dance remain insignificant as far as the motif determination is concerned. Differences in direction smaller than the calibrated units are not dealt with in the present analysis, though these may carry some significance to the dancer. The same is true of subtle variance in levels, directions, and rhythms.

The eleven consecutive features by which movements are compared and contrasted, with numerous possibilities for each feature, result in the identification of 391 motifs and some 650 variants in this body of data, each in a predictable order.

1.5 SOURCES

1.5.1 General Sources and Specific Data

All available information on kolomyiky was taken into consideration during this project. The sources can be divided into two categories, "general sources" and "specific data." "General sources" include any written documentation, contextual descriptions, music, photographs, and films of kolomyiky that were located. These sources varied greatly in kind, quantity, and quality for each respective tradition. In order to minimize the variables, the focus of the project is limited to western Canada. Information about precedents and comparative phenomena in other Ukrainian communities around the world are also relevant, particularly in regards to the earlier traditions. The "specific data" used in the project consist of thirteen specific performances of the dance which are used as examples. The forms of these dances are analyzed in detail. The intention was to secure fifteen complete film or video records of the dances, three typical samples of each tradition. Again, the object was to focus on western Canada to minimize geographic variables.

The comparative weight of the general sources versus the specific data vary slightly from tradition to tradition, particularly with the Early Social Kolomyiky (Chapter Two), where the specific data is weakest and the general sources are most extensive. However, the general sources are used to supply the historical background, context, and functional analysis. They are also used to verify the representativeness of the specific data. The sample dances remain the prime source of information for the detailed formal analyses.

1.5.2 The Thirteen Specific Dances

Three samples of each of the contemporary traditions of kolomyiky were selected from a relatively large video resource.[181] Securing three film or video records of the more historical traditions, however, proved difficult. Kolomyiky in the National tradition, for example, were rarely performed after the 1960s. Only one usable film of a western Canadian performance was located. In the absence of other alternatives a film from New York is used as a second example of a National Kolomyika. A third kolomyika choreography in this tradition is well documented in written form, but was not found on film at all. Thus the National Kolomyika is represented by only two, rather than three recordings.

Data for the Early Social tradition is even more problematic. No western Canadian videos are known. A large body of general information on this tradition of kolomyika is used in an attempt to minimize this deficiency as much as possible. Numerous personal interviews provide verbal information as to the forms in western Canada. Documentation from Western Ukraine provides some diachronic information. A short film clip of dance from North Dakota in 1934 seems to contain relevant material. Two video recordings of this tradition of dance from Prnjavor, Yugoslavia are used as substitute sources for the specific data. The Prnjavor Ukrainians emigrated from the same areas of Western Ukraine, and at the same time as the Ukrainians of western Canada. It must be admitted, however, that the forms of the Early Social Kolomyika in western Canada are not known to the degree of detail desired for this project.

Each of the dances used for specific data is given an uppercase letter symbol for purposes of this study. Since the musical phrases are quite consistent throughout all the examples (eight or twelve measures per musical phrase), these are used as reference points to help locate specific dance features throughout the text and the formulae. Thus, for example, the second musical phrase in dance "D" is referred to as "D2."

1.5.2.1 Early Social Kolomyika Samples. Dance A. Performed on 31 October 1987 during a celebration party in the unfinished parish building behind the Ukrainian Catholic church in Prnjavor, Bosnia, Yugoslavia. The names of the dancers are unknown.

Dance B. Recorded at the same event as dance A. The dancers are obscured for some of the recording, and thus the video documents the dance only partially.

1.5.2.2 National Kolomyika Samples. Dance D. "Kolomyika v dvi pary" [Kolomyika in two couples] performed on stage at the Metropolitan Opera House, New York, 25 April 1931. Choreography and instruction by

Vasyl' Avramenko. The Ukrainian Folk Ballet at the Metropolitan Opera House. Avramenko Archives, film collection, courtesy of the National Archives of Canada.

Dance E. "Kolomyika Siianka" performed apparently in Mundare in 1942. Exerpted from Pionyry produced by the National Film Board of Canada. Apparently directed by Vasyl' Avramenko, [1950].

Dance F. Reconstruction of the structure of "kolomyika v odnu paru" based on written instructions published by Vasyl' Avramenko in Ukrains'ki natsional'ni tanky, myzuka i strii (1947). Comparisons with the filmed and written descriptions of "kolomyika v dvi pary" as well as earlier manuscript descriptions of "kolomyika v odnu paru" were useful in making the reconstruction. It cannot, however, be considered comparable to video records on the levels of motif and motif sequence.

1.5.2.3 Children's Kolomyika Samples. Dance G. Performed by Holy Cross Ukrainian Catholic Parish dance school, intermediate group, at the family concert at the parish hall in Edmonton on 12 March 1989. Choreography by Michelle Wygera. Videotape recorded by Andriy Nahachewsky.

Dance H. Performed by Holy Eucharist Ukrainian Catholic parish dance school of Edmonton, performed at the Cheremosh Ukrainian Dance Festival, SUB Theatre, 8 June 1985. The dancers competed in the category for eleven year olds. Choreography by Barry and Ollie Karpiak. Videotape recorded by Andriy Nahachewsky.

Dance J. Performed by Dansation School, St. Albert, performed at the Cheremosh Ukrainian Dance Festival, SUB Theatre, 8 June 1985. Choreography by Darrell Marko. Videotape recorded by Andriy Nahachewsky.

1.5.2.4 Spectacular Kolomyika Samples. Dance K. Performed by the Cheremosh Ukrainian Dancers at the Northern Alberta Jubilee Auditorium in Edmonton, Alberta, 24 February 1980. Choreography adapted and arranged by Morris Kadylo, Lawrence Kenakin and Barbara Ostrowercha. Music arranged and conducted by Eugene Zwozdesky.

Dance L. Performed by the Cheremosh Ukrainian Dancers at the Northern Alberta Jubilee Auditorium, in Edmonton, 25 October 1986. Choreography by Rick Wacko. Music arranged and conducted by Eugene Zwozdesky.

Dance M. Performed by the Yevshan Ukrainian Folk Ballet Ensemble at the Centennial Auditorium in Saskatoon, Saskatchewan, 1975. Choreography by Bohdan Zerebecky. Music by Andrii Hnatyshyn, recorded by the Veryovka Ukrainian State Folk Chorus.

1.5.2.5 Recent Social Kolomyika Samples. Dance N. Performed at the wedding of Dolores Wacko and Ken Kachmar in Vegreville, Alberta, 31 May 1986. Music performed by "Dumka" of Edmonton. Video recorded by Andriy Nahachewsky.

Dance P. Kolomyika performed at the Vesna Festival in the Centennial Auditorium Banquet hall in Saskatoon, Saskatchewan, 6 May 1989. Music performed by "Solovei" of Montreal. Video recorded by Bohdan and Taras Nahachewsky.

Dance Q. Kolomyika performed at the wedding of Susan Zinchuk and Orest Romaniuk at the Ukrainian Youth Centre in Edmonton, 24 September 1988. Music performed by "Trembita" of Edmonton. Video recorded by Doug Rachinski.

1.6 LIMITATIONS AND BIASES IN THE PROJECT

Each of the various processes of manipulation of the data is associated with certain limitations and biases. These must be considered before the conclusions can be understood in the proper light. The processes of manipulation include selection of the specific data, filming (video-taping), notating, and analyzing the films.

1.6.1 Biases in the Selection of Specific Data

The specific dances were selected somewhat randomly from available material though several factors are recognized to have affected the choice. These include availability of materials, quality of the films, and representativeness. Since the author works out of Edmonton, Alberta, the materials from this particular community are over-represented in the available resources. An attempt was made to vary the dance samples in terms of performers, time of performance, and location. This was done so that similarities ascribed to a tradition might not be conditioned by one individual groups' style, by local preferences, or brief trends.

1.6.2 Biases and Limitations in the Recording Medium

The development of moving picture recording technology was very important for dance scholarship. Film and video are capable of preserving a great deal of data about a specific dance event. This information is recorded with precision and in detail, and (given technological facilities) can be reviewed an unlimited number of times in full flow. Watching a film of a dance remains the most effective means of gaining a quick impression of a dance event other than actual attendance.

This tool, however, also has its important limitations which have attracted the attention of numerous dance scholars and anthropologists. The filmed image is projected on a two-dimensional screen, though it represents three dimensional activity. Thus directions and angles can be distorted or difficult to discern. Various objects can obstruct the view of the dancers or parts of their bodies. The camera lens, of course, is limited in terms of its range of vision. It documents only the part of the dance experience visible from its vantage point, and makes an incomplete record of the event. This is particularly obvious in the video recordings for dances A, B, N, P, and Q. This problem is not nearly as troublesome when recording staged performances. The technical quality of the video images used (given that they may be second generation copies), may also be a factor in the study.

Since the camera cannot record all of the information of a given dance event, the camera operator becomes significant in the process. The intentions of the filmmaker affect where and when the camera is pointed, what details are highlighted, and what information is omitted. The intentions of a person filming a staged performance and a social event, for example are often quite different. All the selected films in this project run practically uninterrupted from the beginning to the end of the dances, and it is estimated that some ninety percent of the performed motifs are captured. Since the films/videos here are used primarily as records of the physical movements, the problem of camera operator's bias is not perceived as critical in this study.

1.6.3 Biases of Kinetography and the Motif-Defining Features

Whereas the filming process documents only part of the dance experience, Kinetographic notation is a further form of abstraction, and presents again only a selection of the available data. This selection is biased by Laban's spatial analysis, technical limits, and also by the criteria chosen as significant by the notator.

Laban's analysis is based on parts of the human body moving in the various spatial directions in time. The notations record what happens in space rather than what the dancer may think is happening or what the dancer feels.

The notations are furthermore not neutral depictions of the bodies in space, but are specifically adapted to the purposes of the study. Thus, the movement factors used to define motifs and contrast them from each other are applied as universally and consistently as possible. Rhythm, footwork, arm positions and movements are highlighted in the notations. The directions used in the notations are approximated, depending on the calibration of the notation.[182] On the other hand, factors which were not considered significant for motif definition such as head movement, posture, ankle extension, energy levels, etc, are notated only when they are very evident in the films. The notations in this study do not focus on effort.

The selection of the motif-defining criteria in turn, was made by observing the perceptions of the dance community itself. It is at this level that the "emic" factor in the analysis of the dance forms is accommodated. The motif definitions for other traditions may well have required different criteria. In this regard, it is quite relevant that the author himself is a long-time member of the stage Ukrainian dance community in western Canada. Because of this, the selection and calibration of motif-defining factors reflect the stage communities more than the Early Social dance communities. Indeed, the preoccupation with discrete motifs is not very characteristic of the latter.

A second major issue in writing the kinetograms and assigning motifs is the matter of idealization of the movement. Though, for the most part, the kinetograms reflect what actually happened during the specific recorded performances, they rather reflect the intention of the dancers in certain instances. Successfully performed motifs are notated rather than the failed attempts. This is particularly applicable to the stage dances, but less for the Early Social forms. Distortions of the motifs because of interference or transition to the next movements are disregarded. Transitional forms occur at the beginning and end of motif sequences, for the most part. Minute differences in the performances of a motif as it varies from person to person and from repetition to repetition are ignored unless they transcend the boundaries of the calibrated units.

The video documents are supplemented occasionally by the author of the kinetograms when the movements can be reconstructed beyond reasonable doubt from surrounding evidence. This is particularly true when the author was present at the actual event and when he is familiar with the particular movement habits of a given individual dancer.

It is contended here that these biases and limitations do not invalidate the study as a whole,and that the structural analysis does indeed meaningfully reflect the kolomyiky themselves.

ENDNOTES CHAPTER ONE

1. Roman Harasymchuk [Harasymczuk], Tańce huculskie [Hutsul dances], in Prace etnograficzne [Ethnographic studies] 5 (L'viv: Towarzystwo Ludoznawcze, 1939), pp. 3-5 and 289-95; Roman Harasymchuk, "Rozvytok narodno-khoreohrafichnoho mystetstva radians'koho Prykarpattia" [The development of folk choreographic art in Soviet Precarpathia] (candidate's dissertation, Kyiv, Akademiia nauk UkrRSR, 1956), pp. 26-62.

2. Oleksander Andriievs'kyi, Bibliohrafiia literatury z ukrains'koho folkl'oru [Bibliography of literature on Ukrainian folklore] (Kyiv: Akademiia nauk, 1931). This source contains some fifty entries under the term "dance" in the index. All entries are dated prior to 1917.

3. V. Zosimovskii, Bibliograficheskii spravochnik po khoreografii (s annotatsiiami) [A bibliographic reference book on choreography with annotations] (Moscow: Profizdat, 1959). This book contains 208 entries on Soviet folk dance, 57 of which have Ukrainian content.

4. Gertrude Kurath, et al., "Folk Dances of the U.S.S.R. - Bibliography," Ethnomusicology 4 (1960), pp. 142-50. This bibliography contains ninety-seven entries, apparently eight of which are related to Ukrainian dance. This work is weak in several respects.

5. Andrii Humeniuk, Narodne khoreohrafichne mystetstvo Ukrainy [The folk choreographic art of Ukraine] (Kyiv: Akademiia nauk, 1963), pp. 3-11.

6. Maria Pasternakova, "The Folk and Art Dance," in Ukraine: A Concise Encyclopedia 2, ed. Volodymyr Kubijovyč (Toronto: University of Toronto Press, 1971), pp. 601-13.

7. Andriy Nahachewsky, "First Existence Folk Dance Forms Among Ukrainians in Swan Plain, Saskatchewan and Smoky Lake, Alberta," (master's thesis, University of Alberta, 1985).

8. See Humeniuk, Narodne khoreohrafichne mystetstvo Ukrainy, p. 90.

9. A famous fresco of dancers/musicians is reproduced in Hryhoryi Lohvyn [Grigorii Logvin], Sofiia Kievskaia (St. Sophia's Cathedral in Kyiv.) (Kyiv: Mystetstvo, 1971), plates 25, 255 and 256. See Humeniuk, Narodne khoreohrafichne mystetstvo Ukrainy, pp. 185-90; Kas'ian Goleizovskii, Obrazy russkoi narodnoi khoreografii [Images of Russian folk choreography] (Moscow: Iskusstvo, 1964), pp. 5-17.

10. See, for example, Baltazar Hacquet, Hacquet's neueste physikalisch-politische Reisen in den Jahren 1791, 92 und 1793 durch die Dacischen und Sarmatischen oder Nördlichen Karpathen [Hacquet's recent physical and political travels to the Sarmatia, or the Northern Carpathians, in the years 1791, 92 and 1793.] 3 (Nürnberg: 1794), p. 34; I. Synitskii, "Malorossiia po razskazam puteshestvennikov kontsa proshlago i nachala nyn'eshnago stol'etiia, [Ukraine as described by travellers at the end of the last and beginning of this century]," Kievskaia starina 36 (1892) pp. 229-32, 258.

11. See, for example, Sebastian Klonowicz, Roxolania (Kraków: 1584); "Huliaipol'tsy," Zoria halyts'kaia, no. 30 (1852), pp. 242-3, 248; "Vozdvizhen'skii i Dashkovich'," Zoria, no. 13 (1883), p. 210; Leopold Sacher-Masoch, "Galizische Geschichten" [Galician Stories], Die Biene, no. 24 (1852), republished separately in numerous editions.

12. The best English language surveys of the history of Ukraine are Orest Subtelny, Ukraine: A History (Toronto: University of Toronto Press, 1980), and Roman Szporluk, Ukraine: A Brief History (Detroit: Ukrainian Festival Committee, 1982).

13. For a general description of European romanticism and folklore, see Guiseppe Cocchiara, The History of Folklore in Europe, trans. John N. McDaniel (Philadelphia: Institute for the Study of Human Issues, 1980), pp. 187-274. For discussions of Ukrainian romanticism and folklore, see George S.N. Luckyj, Between Gogol' and Ševčenko: Polarity in Literary Ukraine 1798-1847 (Munich: Wilhelm Fink, 1971), pp. 11-37; V. Petrov, Z. Kuzela, and P. Odarchenko, "Ethnography: History and Present State of Research," in Ukraine: A Concise Encyclopedia 1, ed. Volodymyr Kubijovyč (Toronto: University of Toronto Press, 1963), pp. 269-71; P.M. Popov, et al, "Rozvytok ukrains'koi fol'klorystyky" [The development of Ukrainian folkloristics], in Ukrains'ka narodna poetychna tvorchist' [Ukrainian folk poetic creativity], ed. Maksym Ryl's'kyi (Kyiv: Radians'ka shkola, 1958), pp. 84-143.

14. See, for example, Mykhailo Maksymovych [Mikhail Maksimovich], Ukrainskiia narodnyia p'esni [Ukrainian folk songs] (Moscow: 1834); Żegota Pauli, Pieśni ludu ruskiego w Galicyji [Songs of the Ruthenian people in Galicia], 2 vols. (L'viv: 1839-40); Iakiv Holovats'kyi, [Iakov Golovatskii], Narodnye p'esni Galitskoi i Ugorskoi Rusi [Folk Songs of Galician and Hungarian Rus'], 3 vols. (Moscow: Obshchestvo istorii i drevnostei rossiiskykh, 1878), and others. Selections from these and other sources are republished in Oleksii Dei, ed., Tantsiuval'ni pisni [Dance songs] (Kyiv: Naukova dumka, 1970).

15. See, for example, Łukasz Gołębiowski, Lud polski, jego zwyczaje, zabobony [The Polish people, their customs and superstitions] (Warsaw: 1830), pp. 25; A. Dmitriukov, "Nravy, obychai i obraz zhizni v Sudzhenskom uiezd'e, Kurskoi gubernii" [Customs,

traditions, and a picture of life in the area of Sudzha, Kursk province], Moskovskii telegraf, 1831, part 39, no. 10, pp. 260, 266; D.I. Vahylevych, [D.J. Wahylewič] "Huculowé, obywatelé wýhodnjho pohořj Karpatského" [The Hutsuls, inhabitants of the eastern Carpathian mountains], part 4, Časopis Českého Muzeum 13 (1839), pp. 45-6; H. Kvitka, "Ukraintsy" [The Ukrainians], Sovremennik - Literaturnyi zhurnal 21 (1841), p. 84.

16. Łukasz Gołębiowski, Gry i zabawy różnych stanów w kraju całym, lub niektórych tylko prowincyach [Games and recreation of various classes in the whole country, or only in some areas] (Warsaw: 1931), pp. 304-30.

17. Vladimir Mikhnevich, "Pliaski na Rusi v khorovod'e, na balu i v balet'e" [Dances and song games in Russia in the ballroom and at the ballet], in Istoricheskie étiudy russkoi zhizni [Historical etudes on Russian life] (St. Petersburg: 1882), pp. 193-376.

18. Č. Zibrt, Jak ze kdy v Čechách tancovalo [How people danced in Bohemia] (Prague: F. Šimaček, 1895).

19. Pavlo Chubyns'kyi [P.P. Chubinskii], Trudy ètnografichesko-statisticheskoi ékspeditsii v Zapadno-Russkii krai, snariazhennoi Imper. Russkim geograficheskim obshchestvom. Iugo-zapadnyi otdel. [Studies of the ethnographic-statistical expedition to Western-Russia, equipped by the Imperial Russian Geographical Society, South-west Division.] 2, 3, and 5 (St. Petersburg: 1874); G.A. de Vollan [de Wolhan], Ugro-russkiia narodnyia p'esni [Hungaro-Ruthenian folk songs], Zapiski Imperatorskago russkago geograficheskago obshchestva po otdeleniiu ètnografii [Notes of the Imperial Russian Geographic Society, Ethnographic Division] 13 (St. Petersburg: 1885), p. 16; Borys Poznans'kyi, "Vesna v Ukrains'kim seli" [Spring in a Ukrainian village], Zoria (1886), pp. 123, 126-8; Borys Poznans'kyi, "Velykodnyi tyzhden' v Ukrains'kim seli" [Easter week in a Ukrainian village] Zoria (1886), pp. 386-8, 401-2; Aleksander Manastyrski, "Die Ruthenen" [The Ruthenians], Die Österreichisch-ungarische Monarchie in Wort und Bild [The Austro-Hungarian Monarchy in word and picture] 20, Bukowina (Vienna: 1899), pp. 235-6; Borys Hrinchenko [Boris Grinchenko], Ètnograficheskie materialy sobrannye v Chernigovskoi i sosednikh s nei guberniiakh [Ethnographic materials collected in Chernihiv and neighbouring provinces], 3 vols. (Chernihiv: 1899) Józef Schnaider, "Lud peczenizyński" [The people of Pechynizhyn], Lud 12 (1906), pp. 306-8; Franciszek Gawełek, "Z Jaworza na Ślasku austryackim" [From Iavoriv to Austrian Silesia], Lud 15, pt. 2 (1909), pp. 79-84; Antin Onyshchuk, "Z narodnoho zhytia Hutsuliv" [Of the folk life of the Hutsuls], in Materiialy do ukrains'koi etnol'ogii 15 (L'viv: Naukove tovarystvo im. Shevchenka, 1912), pp. 90-113.

20. Mykola Lysenko, Molodoshchi. Zbirnyk tantsiv ta vesnianok [Days of youth: A collection of dances and spring games] (Kyiv: 1875).

21. Oskar Kolberg, *Lud, jego zwyczaje, sposób życia* (Kraków: Uniwersytet Jagielloński, 1865-90), reprinted in *Dzieła wszystkie* [Complete works]. Ukrainian materials are found in *Pokucie* [The Pokuttia region], 4 vols. (Kraków: 1888), reprinted in *Dzieła wszystkie* 29-32 (Wrocław: Polskie Towarzystwo Ludoznawcze, [1962-3]; *Wołyn* [The Volyn’ region] (Kraków: 1907, reprinted in *Dzieła wszystkie* 36 (Kraków: Polskie Wydawnyctwo Muzeyezne [1964]; *Sanockie-Krosnieńskie*, in *Dzieła wszystkie* 50 (Wrocław: Ludowa Spółdzielnia Wydawnicza, [197?]); *Ruś Karpacka* [Carpathian Ruthenia] in *Dzieła wszystkie* 54 (Warsaw: Ludowa Spółdzielnia Wydawnicza [197?]); *Ruś Czerwona* [Red Ruthenia] in *Dzieła wszystkie* 56 (Wrocław: Polskie Towarzystwo Ludoznawcze, [1976]; and *Przemyskie: Zarys etnograficzny* [The Peremyshl region: An ethnographic sketch] (Kraków: Uniwersytet Jagielloński, 1891).

22. Volodymyr Shukhevych, *Hutsul’shchyna* 3, pp. 78-80, in *Materiialy do ukrains’ko-rus’koi etnolohii* 5 (L’viv: Naukove tovarystvo im. Shevchenka, 1902).

23. Volodymyr Hnatiuk, *Kolomyiky*, 3 vols., in *Etnohrafichnyi zbirnyk* 17-19 (L’viv: Naukove tovarystvo im. Shevchenka, 1905-1907); *Haivky*, in *Materialy do ukrains’koi etnolohii* 12 (L’viv: Naukove tovarystvo im. Shevchenka, 1909).

24. See Volodymyr Hnatiuk, *Naukove tovarystvo im. Shevchenka. Z nahody 50-littia ioho zasnuvannia (1873-1923)* [The Shevchenko Scientific Society: On the occasion of the fiftieth anniversary of its founding (1873-1923)] (L’viv: 1923; republished Munich-Paris: Ukrainian Free University, 1984)

25. Ivan Kolessa, "Halyts’ko-rus’ki narodni pisni z mel’odyiamy" [Galician-Ruthenian folk songs with melodies], in *Etnohrafichnyi zbirnyk* 11 (L’viv: Naukove tovarystvo im. Shevchenka, 1901); Stanislav Liudkevych, "Halyts’ko-rus’ki narodni melodii" [Galician-Ruthenian folk melodies], in *Etnohrafichnyi zbirnyk* 21 (L’viv: Naukove tovarystvo im. Shevchenka, 1906); Filiaret Kolessa, "Rytmika ukrains’kykh narodnykh pisen’" [The rhythm of Ukrainian folk songs], in *Zapysky Naukovoho tovarystva im. Shevchenka* 74 (L’viv: Naukove tovarystvo im. Shevchenka, 1906); Ivan Franko, "Do istorii kolomyikovoho rozmiru" [On the history of the kolomyika form], *Ukraina* 1 (Kyiv: 1914), pp. 91-8, reprinted in Ivan Franko, *Tvory v piatdesiaty tomax* [Works in fifty volumes] 39 (Kyiv: Naukova dumka, 1983), pp. 232-42.

26. Iurii Fed’kovych, for example, includes brief descriptions of Bukovynian Hutsul dances in many of his works. See Iurii Fed’kovych, *Pysania* [Works], 5 vols. (L’viv: Naukove tovarystvo im. Shevchenka, 1902-10).

27. Ie. Zhelekhivs’kyi [Ie. Zhelekhovskyi], *Malorusko-nimetskyi slovar’* [Little Russian - German Dictionary] (L’viv: 1882); *Słównik geograficzny Królestwa Polskiego i innych krajów* [Geographical dictionary of the Polish kingdom and other lands] (Warsaw: 1883); F.A. Brokgauz, and A.I. Efron, eds., *Novyi*

entsiklopedicheskii slovar' [New encyclopedic dictionary] (St. Petersburg; 1890-1907); Zygmunt Gloger, ed. Encyklopedia staropolska ilustrowana [Illustrated encyclopedia of Old Poland] (Warsaw: 1900-1, reprinted 1972); Borys Hrinchenko [Boris Grinchenko], Slovar' ukrainskago iazyka [Dictionary of the Ukrainian language] (Kyiv: 1907).

28. For histories of the Ukrainian theatre, see V. Revutsky, G. Luzhnytsky, and V. Haievsky, "Theatre," in Ukraine: A Concise Encyclopedia 2, ed. Volodymyr Kubijovyč (Toronto: University of Toronto Press, 1971), pp. 614-60; Dmytro Antonovych, Trysta rokiv ukrains'koho teatru [Three hundred years of Ukrainian theatre] (Prague: 1925); Maksym Ryl's'kyi, Ukrains'kyi dramatychnyi teatr [The Ukrainian dramatic theatre] 1 (Kyiv: Akademiia nauk, 1967); and Stepan Chornij, Ukrains'kyi teatr i dramaturhiia [Ukrainian theatre and drama] (Munich: Ukrainian Free University, 1980).

29. Antonovych, Trysta rokiv ukrains'koho teatru, pp. 54, 114, 126; Ryl's'kyi, Ukrains'kyi dramatychnyi teatr 1, pp. 188-92; Humeniuk, Narodne khoreohrafichne mystetstvo Ukrainy, pp. 199-213; H. Boryms'ka, Samotsvity ukrains'koho tantsiu [Jewels of Ukrainian dance] (Kyiv: Mystetstvo, 1974), pp. 12-4. See also Irena Knysh, Zhyva dusha narodu (Do iuvilelu ukrains'koho tanku) [The Nations' Living Soul (On the Jubilee of Ukrainian Folk Dance)] (Winnipeg: Author, 1966), pp. 7-9.

30. Humeniuk, Narodne khoreohrafichne mystetstvo Ukrainy, pp. 202-5; Boryms'ka, Samotsvity ukrains'koho tantsiu, p. 14.

31. Two dances described in Vasyl' Verkhovynets', Teoriia ukrains'koho narodnoho tantsiu [Theory of Ukrainian folk dance] (Poltava: 1920, 4th rev. ed., Kyiv: Mystetstvo, 1968), pp. 99-106, are attributed to M. Kropyvnyts'kyi from this tradition. Vasyl' Avramenko notes in his manuscripts that some of his material is derived from the plays he performed in Mykola Sadovs'kyi's theatre (see Chapter Three, below). Mary Effie Shambaugh collected substantial materials from Sadovs'kyi in his later years, and published them in Folk Dances for Boys and Girls (New York: A.S. Barnes, 1929). More information on specific dances from this theatre tradition is surely preserved in the rich theatrical archives in Ukraine, though apparently no investigations on this subject have reached the West. Lack of interest in this topic may be related to the reputation dance had in this period for upstaging and spoiling the dramatic content.

32. See Subtelny, Ukraine: A History, pp. 339-452.

33. Verkhovynets', Teoria ukrains'koho narodnoho tantsiu.

34. Vasyl' Verkhovynets', Vesnianochka (Kharkiv: Derzhavne vydavnytstvo Ukrainy, 1925, 4th rev. ed., Kyiv: Muzychna Ukraina, 1979).

35. Ia. Verkhovynets', "V.M. Verkhovynets'. Korotkyi narys zhyttia i tvorchosti" [V.M. Verkhovynets': A short description of his life and work], in Verkhovynets', _Teoriia ukrains'koho narodnoho tantsiu_, 4th ed., pp. 141-9.

36. M. Chudnovsky, _Folk Dance Company of the U.S.S.R.: Igor Moiseyev, Art Director_ (Moscow: Foreign Languages Publishing House, 1959), pp. 14-29; N. Sheremetyevskaya, _Rediscovery of the Dance: The State Academic Folk Dance Ensemble of the U.S.S.R. under the Direction of Igor Moiseyev_ (Moscow: Novosti Press, [1965?]), pp. 30-2; E. Lutskaia, _Zhizn' v tantse_ [Life in dance] (Moscow: Iskusstvo, 1968), pp. 3-4.

37. Fedor Lopukhov, _Osnovy kharakternogo tantsa_ [Fundamentals of character dance] (Moscow: 1939).

38. See Felix J. Oinas, "The Political Uses and Themes of Folklore in the Soviet Union," in _Folklore, Nationalism and Politics_, ed. Felix J. Oinas (Columbus: Slavica, 1978), pp. 77-9.

39. Boryms'ka, _Samotsvity ukrains'koho tantsiu_, pp. 16-29; "Dekady iskusstva i literatury v Moskve" [Ten days of art and literature in Moscow], _Teatral'naia entsiklopediia_ (Moscow: Sovetskaia entsiklopediia, 1963), p. 350. The "Ten Days of Ukrainian Culture" in 1936 was the first to be held for the various republics of the Soviet Union in Moscow. A large festival of staged folk dance was also held in Moscow that year.

40. Pavlo Virs'kyi, from a souvenir programme _Ukrainian State Dance Company_ from their 1966 North American tour.

41. An Ethnographic Group for the Study of Ukrainian Dance existed as part of the Ethnographic Commission of the All-Ukrainian Academy of Sciences in 1930. Apparently, they published a questionnaire to help amateur collectors gather information about dance. _Biuleten' Etnohrafichnoi komisii vseukrains'koi akademii nauk_ [Bulletin of the Ethnographic Commission of the All-Ukrainian Academy of Sciences] (Kyiv: 1930), p. 7. It is not clear if their work bore fruit.

42. See Kvitka's articles "Z zapysok do rytmiky ukrains'kykh narodnykh pisen' (Amfibrakhii)" [From notes about the rhythm of Ukrainian folk songs (Amphibrach)], in _Pervisne hromadianstvo ta ioho perezhytky na Ukraini_, 1 (Kyiv: 1929), republished in _Izbrannye trudy_ 2 (Moscow: Sovetskii kompozitor, 1973), pp. 81-112; "Pesni ukrainskikh zimnikh obriadovykh praznestv" [Songs of the Ukrainian winter celebrations], in _Izbrannye trudy_ 1 (Moscow: Sovetskii kompozitor, 1971), pp. 103-55; "K izucheniiu ukrainskoi narodnoi instrumental'noi muzyki" [Towards the study of Ukrainian folk instrumental music] in _Izbrannye trudy_ 2 (Moscow: Sovetskii kompozitor, 1973), pp. 251-77; See also "Kvitka, Klyment," _Encyclopedia of Ukraine_.

43. The Stalinist decimation of the Ukrainian Academy of Sciences was particularly severe. It began seriously in 1929 and peaked in 1933. See "Academy of Sciences," Encyclopedia of Ukraine, and Robert B. Klymasz, "Folklore Politics in the Soviet Ukraine: Perspectives and Some Recent Developments," in Folklore, Nationalism and Politics, ed. Felix J. Oinas (Columbus: Slavica, 1978), pp. 77-9.

44. See endnote 1, above.

45. Such as Oleksander Baryliak, Iahilky (L'viv: Author, 1932, reprinted Toronto: Plast, 1969); Oksana Sukhovers'ka, Rukhovi zabavy i hry z mel'odiiamy i prymivkamy [Moving games with melodies and verses] (L'viv: Osyp Sukhovers'kyi, 1924, reprinted Winnipeg: Ukrains'ka shkil'na rada, 1978).

46. See endnote 1, above.

47. "Khudozhnia samodiial'nist' L'vivs'koi oblasti" [Amateur arts in the L'viv province], in Materialy z etnohrafii ta mystetstvoznavstva 4 (1959), pp. 113-26; "Hutsul's'ki varianty rosiis'kykh, ches'kykh ta rumuns'kykh tantsiv" [Hutsul variants of Russian, Czech, and Rumanian dances], in Materialy z etnohrafii ta mystetstvoznavstva 6 (1961), pp. 76-105; "Boikivs'ki varianty rosiis'kykh, ches'kykh, pol's'kykh, uhors'kykh, ta nimets'kykh tantsiv" [Boiko variants of Russian, Czech, Polish, Hungarian, and German dances], in Materialy z etnohrafii ta mystetstvoznavstva 7-8 (1963), pp. 90-135; [Roman V. Garasimchuk], "Osobennosti ukrainskikh narodnykh tantsev karpatskogo regiona" [Characteristics of Ukrainian folk dances of the Carpathian region] in VII Mezhdunarodnyi kongress antropologicheskikh i etnograficheskikh nauk [Seventh international congress of the anthropological and ethnographic sciences] 6 (Moscow: Nauka, 1969), pp. 21-7; "Hutsul's'ki narodni tantsi ta ikh spil'ni rysy z rosiis'kymy tantsiamy" [Hutsul folk dances and elements they have in common with Russian dance], in Rosiis'ko-ukrains'ki mystets'ki zv'iazky [Russian-Ukrainian artistic relations] (Kyiv: 1966), pp. 124-31; R. Harasymchuk and H. Horyn', "Narodni tantsi" [Folk dances], in Boikivshchyna: Istoryko-etnohrafichne doslidzhennia [The Boiko area: A historical-ethnographic study], ed. M. Hoshko (Kyiv: Naukova dumka, 1983), pp. 269-71.

48. Andrii Humeniuk, scholarly director, O. Spinat'ov, photographer, Ukrains'ki narodni tantsi [Ukrainian Folk Dances] (Akademiia nauk URSR, 1955-56 and 1959) (60 mm. films). The dances are recorded on 14 reels of film and housed in the State Archives of Film, Photo, and Phono Documents of the Ukrainian RSR in Kyiv.

49. A few of these dances were published in articles in the Kyiv journal Narodna tvorchist' ta etnohrafiia [People's creativity and ethnography] (Kyiv: Instytut mystetstvoznavstva, fol'kloru ta etnohrafii im. M. Ryl's'koho, 1957-). See the endnotes below.

50. Humeniuk's Ukrains'ki narodni tantsi [Ukrainian folk dances] (Kyiv: Akademiia nauk, 1962, rev. and enl., Kyiv: Naukova dumka, 1968).

51. Andrii Humeniuk, "Narodne tantsiuval'ne mystetstvo" [Folk dance art], Narodna tvorchist' ta etnohrafiia, 1957, no. 2, pp. 137-41; "Narodni tantsi ta rozvahy" [Folk dances and games], Narodna tvorchist' ta etnohrafiia, 1959, no. 2, pp. 134-44; "Ukrains'kyi tanets'" [Ukrainian dance], Mystetstvo, 1962, no. 3, pp. 20-22.

52. Z.M. Syzonenko and A. Humeniuk, "Ukrains'ki narodni tantsi" [Ukrainian folk dances], Narodna tvorchist' ta etnohrafiia, 1963, no. 3, pp. 105-16; Z.M. Syzonenko and A. Humeniuk, "Narodni tantsi" [Folk dances], Narodna tvorchist' ta etnohrafiia, 1964, no. 2, pp. 89-91, and no. 3, pp. 74-82; Andrii Humeniuk, "Ukrains'ki narodni tantsi" [Ukrainian folk dances], Narodna tvorchist' ta etnohrafiia, 1967, no. 1, pp. 70-8.

53. "Deiaki pytannia metodyky zapysu narodnykh tantsiv" [Several methodological aspects of notating folk dances], Narodna tvorchist' ta etnohrafiia, 1959, no. 4, pp. 125-32; "Zapysy i pryntsypy klasyfikatsii narodnykh tantsiv" [Notations and principles of classifying folk dances], Narodna tvorchist' ta etnohrafiia, 1964, no. 6, pp. 37-42.

54. Andrii Humeniuk and A. Lukin, "Osnovni rukhy ukrains'koho narodnoho tantsiu" [The fundamental steps of Ukrainian folk dance], Narodna tvorchist' ta etnohrafiia, 1961, no. 2, pp. 126-31, no. 3, pp. 123-28, and no. 4, pp. 121-27.

55. Andrii Humeniuk, "Tantsiuval'na muzyka ukrains'koho radians'koho narodu" [Dance music of the Soviet Ukrainian people], candidate's dissertation, Kyiv: Akademiia nauk, 1952; Ukrains'ki narodni tantsi (Melodii) [Ukrainian Folk Dances (Melodies)] (Kyiv: Mystetstvo, 1955); Instrumental'na muzyka [Instrumental Music] (Kyiv: Naukova dumka, 1972).

56. Ihor Hrabovs'kyi, director, Viktor Iefymenko, photographer, Z chystykh dzherel [From pure sources] (Kyiv: Ukrains'ka studiia khronikal'no-dokumental'nykh fil'miv, 1984). This film features Klara Balog and her ensemble.

57. Her work collecting dance materials in the 1982 ethnographic expedition to the Hutsul area is mentioned in Iu.H. Hoshko, R.F. Kyrchiv, Ie.I. Siavavko, "Naukovi ekspedytsii na Hutsul'shchynu" [Scientific expeditions to the Hutsul area], Narodna tvorchist' ta etnohrafiia, 1982, no. 5, p. 67. See her "Synkhronnyi zapys narodnotantsiuval'noi tvorchosti" [Synchronous notation of folk dance materials], in Aktual'ni pytannia metodyky fiksatsii ta transkryptsii tvoriv narodnoi muzyky [Contemporary issues in the method of recording and transcribing works of folk music], ed. B. Lukaniuk (Kyiv: Kyivs'ka konservatoriia im. P.I. Chaikovs'koho, 1989), pp. 37-40; "Narodni tantsi" [Folk dances], in Hutsul'shchyna. Istoryko-etnohrafichne doslidzhennia [The Hutsul

area: A historical-ethnographic study] (Kyiv: Naukova dumka, 1987), pp. 353-62; "Sproba etnohrafichnoi zhanrovoi klasyfikatsii hutsul's'kykh tantsiv" [An attempt at an ethnographic genre classification of Hutsul dances], in Persha konferentsiia doslidnykiv narodnoi muzyky zakhidnoukrains'kykh zemel'. Prohrama i tezy naukovykh povidomlen' [First conference of scholars dealing with the music of Western Ukrainian lands: Programme and abstracts of presentations] (L'viv: Spilka kompozytoriv Ukrainy, 1990), pp. 20-3.

58. Incidental reports from various sources suggest that Iaroslav Chuperchuk, Zakhar Syzonenko, A. Lukin, M. Kharlamov, and others have worked with non-stage village sources. See the discussion of stage dance below.

59. Oleksii Dei, ed., Ihry ta pisni [Games and songs] (Kyiv: Naukova dumka, 1963); N.S. Shumada, ed., Kolomyiky (Kyiv: Naukova dumka, 1969); Oleksii Dei, ed., Tantsiuval'ni pisni (Kyiv: Naukova dumka, 1970); Humeniuk, Instrumental'na muzyka; M. Marchenko, ed., Tantsiuval'ni pisni [Dance songs] (Kyiv: Muzychna Ukraina, 1972), and many others.

60. I.M. Antypova, "Konkurs khoreohrafichnykh kolektyviv Khersonshchyny" [Competition of dance collectives of Kherson province], Narodna tvorchist' ta etnohrafiia, 1983, no. 6, p. 89.

61. The Alberta Ukrainian Dance Association has compiled an unpublished bibliography of 59 such books and 372 dances. This bibliography is very incomplete. It is estimated that it could be expanded to include 200 titles.

62. These include: Joan Lawson, Soviet Dances (London: the Imperial Society of Teachers of Dancing, 1964); Joan Lawson, More Soviet Dances (London: the Imperial Society of Teachers of Dancing, 1965); Ukrainian Folk Dances and Others, 5 vols. (Toronto: Association of United Ukrainian Canadians, [n.d.]-1971); Bohdan Zerebecky, Choreography: Ukrainian Folk Dances (Saskatoon: Author, 1978); Myron Shatulsky, The Ukrainian Folk Dance (Toronto: Kobzar, 1986); Bohdan Zerebecky, Ukrainian Folk Dance Choreography, series 2, vol. 2 (Saskatoon: Ukrainian Canadian Committee - Saskatchewan Provincial Council, 1986).

63. Such as; Boryms'ka, Samotsvity ukrains'koho tantsiu; A. Kozyrenko, Ukrains'ki "zirky" i Pivdennyi Khrest [The Ukrainian "stars" and the southern cross] (Kyiv: Vydavnytstvo politychnoi literatury Ukrainy, 1967); M. Hrynyshyn and M. Kubyk, Spivaie Hutsul's'kyi ansambl' [The Hutsul Ensemble sings] (Uzhhorod: Karpaty, 1966), etc.

64. Programme booklets and advertising materials are regularly produced for major international tours by professional and amateur ensembles from Soviet Ukraine.

65. P. Hryhoriev and I. Antypova, *Elementy rukhiv ukrains'koho narodnoho tantsiu* [Elements of the movements of Ukrainian folk dance] (Kyiv: Derzhavne vydavnytstvo obrazotvorchoho mystetstva i muzychnoi literatury URSR, 1961); Kim Vasylenko, *Leksyka ukrains'koho narodno-stsenichnoho tantsiu* [The lexicon of Ukrainian folk-staged dance] (Kyiv: Mystetstvo, 1971). Kim Vasylenko, "Zbahachennia khoreohrafichnoi leksyky," *Narodna tvorchist' ta etnohrafiia*, 1968, no.3, pp. 40-7.

66. Ievhen Zaitsev, *Osnovy narodno-stsenichnoho tantsiu* [Fundaments of folk-staged dance], 2 vols. (Kyiv: Mystetstvo, 1975-6), I.M. Antypova, *Tantsiuval'nyi hurtok u klubi. Posibnyk* [The dance group in a youth club: A handbook] (Kyiv: Mystetstvo, 1972); L.A. Bondarenko, *Metodyka khoreohrafichnoi roboty v shkoli* [The method for choreographic work in schools] (Kyiv: Radians'ka shkola, 1966), and others.

67. L.A. Bondarenko, *Rytmika i tanets'* [Rhythm and dance], 2nd ed. (Kyiv: Muzychna Ukraina, 1976); H. Berezova, *Khoreohrafichna robota z doshkil'niatamy* [Choreographic work with pre-schoolers] (Kyiv: Muzychna Ukraina, 1982); N. Kuklovs'ka and P. Khaimovych, *Muzychno-rytmichni rukhy v dytiachomu sadku* [Musical-rhythmic activities in kindergarten] (Kyiv: Mystetstvo, 1988), and others.

68. *Pidduklians'kyi ukrains'kyi narodnyi ansambl' Ukrains'koho narodnoho teatru* [The Ukrainian Folk Ensemble in the Duklia Region] (Prešov: Slovenské pedagogické nakladatel'stvo, odbor ukrajinskej literatúry, 1980).

69. Kazimierz Moszyński, *Kultura ludowa słowian* [Slavic folk culture], part 2 (Kraków: PAU, 1939), pp. 1009-103, reprinted (Warsaw: Książka i Wiedza, 1968) 2, part 2, pp. 300-95.

70. Z. Kwaśnicowa, *Zbiór pląsów* [A collection of dances], 2 vols. (Warsaw: Nasza Księgarnia, 1937-8).

71. See Roderyk Lange, *Tradycyjny taniec ludowy w Polsce, i jego przeobrażenia w czasie i przestrzeni* [Traditional folk dance in Poland as it changes in time and space] (London: Polski uniwersytet na obczyźnie, 1978), pp. 14-7.

72. Roderyk Lange includes a large bibliography of Polish folk dance studies in his *Tradycyjny taniec ludowy w Polsce*, pp. 59-79.

73. Goleizovskii, *Obrazy russkoi narodnoi khoreografii*.

74. Tamara Tkachenko, *Narodnyi tanets* [Folk dance] (Moscow: Iskusstvo, 1954; republished, 1967).

75. See the bibliographies by Zosimovskii and Kurath mentioned at the beginning of this chapter.

76. Oleksa Voropai [Stepovyi], *Ukrains'ki narodni tantsi* [Ukrainian Folk Dances] (Augsburg: Rekord, 1946).

77. Stepan Kylymnyk, Ukrains'kyi rik u narodnykh zvychaiakh v istorychnomu osvitlenni [The Ukrainian year in folk customs in historical perspective], 5 vols. (Winnipeg: Ukrainian National Publishing Committee, 1957-1963); Oleksa Voropai, Zvychai nashoho narodu. Etnohrafichnyi narys [Customs of our people: An ethnographic outline], 2 vols. (Munich: Ukrains'ke vydavnytstvo, 1958-1966).

78. Maria Pasternakova, Ukrains'ka zhinka v khoreohrafii [Ukrainian woman in choreography] (Winnipeg: Ukrainian Women's Association of Canada, 1963); "The Folk and Art Dance;" "Folk Dance," in Encyclopedia of Ukraine.

79. Pavlo Marchenko, "Narodna pisnia i tanok" [The folk song and dance], in Ukrainian Folk Dance: A Symposium, ed. Robert B. Klymasz (Toronto: Ukrainian National Youth Federation, 1961), pp. 25-33.

80. Ivan Senkiv, Die Hirtenkultur der Huzulen: Eine volkskundlische Studie [The pastoral culture of the Hutsuls: A folklife study] (Marburg/Lahn: J. G. Herder Institut, 1981), pp. 104-9.

81. Bohdan Zerebecky, Ukrainian Dance Resource Booklets, series 1, 4 vols. (Saskatoon: Ukrainian Canadian Committee - Saskatchewan Provincial Council, 1985); Ukrainian Dance Resource Booklets, series 2, 4 vols. (Saskatoon: Ukrainian Canadian Committee - Saskatchewan Provincial Council, 1986).

82. Shatulsky, Ukrainian Folk Dance.

83. Lawrence Lund, "A Presentation of Ukrainian Dance Choreography in Relation to Originality of Steps, Music and Costumes" (master's thesis, Provo Utah, Brigham Young University, 1973); Audrey Melnychuk, "Ukrainian Dance: An Ethnographic Survey of Its Origins and Developments" (master's thesis, University of Oregon, 1975); Colleen Anderson, "A Study of Selected Ukrainian Staged Folk Dances" (master's thesis, Provo, Utah, Brigham Young University, 1985).

84. Gertrude Kurath, "Kolomeika," Dictionary of Folklore, Mythology and Legend, (New York: Funk and Wagnalls, 1949).

85. H.A. Schimmerling, Folk Dance Music of the Slavic Nations (New York: Associated Music Publishers, 1951). Schimmerling deals with Ukraine as a part of Russia. He calls the kolomyika "the national dance" of Ukrainians (p. 32). Though Harasymchuk used the contrast between the kolomyika and kozachok rhythms as the basis for a major division in his work, Schimmerling states that the kolomyika and kozak music do not differ appreciably. The positive aspects of the work insofar as Ukrainian dance studies are concerned are that it offers something of a comparative perspective, and that it documents several specific melodies from non-Ukrainian sources. On p. 45, he offers a kolomyika melody with commentary by F. Bohme and F.L. Shubert as to its early

origins. He also prints a "well known kolomyika danced in Germany and Austria" with the words "Kolomeika tanz ich gern, mit dem schönen jungen Herrn" [I dance the kolomyika gladly, it's with the handsome young man]. It is notable that the tune's rhythm fits Harasymchuk's definition for a kozachok [!] precisely. This material raises more questions than it answers.

86. For example, in a postscript to György Martin's article "Performing Styles in the Dances of the Carpathian Basin," Journal of the International Folk Music Council 20 (1968), p. 64, a conference participant asked Mr. Martin about the kolomyika. Mr. Martin replied that he had specifically excluded Ukrainian territories from the subject matter of that project.

87. Folk Dance Federation of California, "Hopak (Russian) [sic]," Folk Dances of Near and Far 2 (Berkeley, Cal.: Folk Dance Federation of California, 1946), p. 17; Tilman J. Hall, "Hopak (Russian)[sic]," Dance! A Complete Guide to Social, Folk and Square Dancing (Belmont, Cal.: Wadsworth Publ. Co., 1963), pp. 125-27; Richard Kraus, "Circle Hopak (American-Ukrainian)," Folk Dancing, 2nd ed. (New York: MacMillan, 1964), p. 123; Mary Bee Jensen and Clayne R. Jensen, "Hopak," Folk Dancing (Provo, Utah: Bringham Young University Press, 1966), pp. 88-91.

88. Elizabeth Burchenal, "Kolomeyka (Russian [sic], From the Carpathian Mountains and Vicinity)," Folk Dances from Old Homelands (New York: G. Schirmer Inc., 1922), pp. 27-32.

89. Folk Dance Federation of California, "Prysiadkas (Ukrainian and Russian)," Folk Dances of Near and Far 2 (Berkeley, Cal: Folk Dance Federation of California, 1946), p. 18; Michael Herman, "Ohorodnik," Folk Dances for All (New York: Barnes & Noble, 1947), pp. 70-72; Folk Dance Federation of California, "Katerina," Folk Dances of Near and Far 5 (Berkeley Cal: Folk Dance Federation of California, 1950), pp. 13-16; "Kateryna (Russian) [sic]," Folk Dance (Edmonton: University of Alberta, [n.d.]), p. 18.

90. See, for example, the "hopak" and "kolomyika" entries in the publications by the Folk Dance Federation of California, Hall, and Burchenal. The kolomyika existed specifically in southwest Ukrainian territories, far from Russian soil. There is no letter "h" in the standard Russian transliteration, and the dance could only have been named "gopak" if it had a Russian source. Ukraine is often identified as a subset of Russia, as in Constance V. Mynatt and Bernard D. Kaiman, "Korobushka (Ukrainian (Russia))," Folk Dancing for Students and Teachers, 2nd ed. (Dubuque, Iowa: Wm. C. Brown Co., 1975), p. 93; and Jim Belford, "Troika (Russia/Ukraine)," Folk Dance in the Elementary School (Winnipeg: University of Manitoba, [n.d.]), pp. 8-9.

91. See Alexandra Pritz, "Ukrainian Cultural Traditions in Canada: Theatre, Choral Music and Dance, 1891 - 1967," master's thesis, University of Ottawa, 1977, pp. 154-60, 217-9; Petro Kravchuk

[Peter Krawchuk], Nasha stsena. Khudozhnia samodiial'nist' ukrains'kykh poselentsiv u Kanadi [Our stage: Amateur performing arts of Ukrainian immigrants to Canada] (Toronto: Kobzar, 1981), pp. 85-8.

92. Knysh, Zhyva dusha narodu; Ivan Pihuliak, Vasyl' Avramenko a vidrodzhennia ukrains'koho tanku [Vasyl' Avramenko and the rebirth of Ukrainian national dance] (Syracuse, New York: Author, 1979); "V. Avramenko i ukrains'ki tanky" [V. Avramenko and Ukrainian dance], in Propamiatna knyha ukrains'koho narodnoho domu v Vinnipegu [Jubilee book of the Ukrainian National Hall in Winnipeg] (Winnipeg: Ukrainian National Hall, 1949), pp. 722-4; Mary Ann Herman, "Vasyl' Avramenko - As I Knew Him," in Ukrainian Folk Dance: A Symposium (Toronto: Ukrainian National Youth Federation, 1961), pp. 16-24, and others. In Robert B. Klymasz, A Bibliography of Ukrainian Folklore in Canada, 1902-64 (Ottawa: Queen's Printer, 1964), pp. 39-40, ten of fourteen entries on Ukrainian dance in Canada deal with Avramenko.

93. Vasyl' Avramenko, Ukrains'ki natsional'ni tanky: Opys [Ukrainian National Dances: A Description] (Winnipeg: Shkoly ukrains'koho natsional'noho tanku, 1928), and Vasyl' Avramenko, Ukrains'ki natsional'ni tanky, muzyka i strii [Ukrainian national dances, music and costume] (Winnipeg: Author, 1947).

94. These films include Michael T. Lawryk, photographer, Ukrainian News Event of the Day (1934) (Avramenko Film Studio); Michael T. Lawryk, photographer, Ukrainian News Event of the Day (1937) (Avramenko Film Studio); Vasyl' Avramenko, producer [?], Canadian Dances [n.d.]; Vasyl' Avramenko, producer [?], The Ukrainian Folk Ballet at the Metropolitan Opera House (1931); Lev Bulgakov, director, Marusia (Ukrafilm, 1938); Pionyry [Pioneers] (National Film Board of Canada, [1950]; Vasyl' Avramenko, director, Triumf Ukrains'koho Tanku [Triumph of Ukrainian folk ballet] (1954). Other films are described in Borys Kovaliv [Berest], Istoriia ukrains'koho kina [History of Ukrainian cinema] (New York: Shevchenko Scientific Society, 1962), pp. 186-203. Much of Avramenko's film collection is held at the National Film Archives of Canada.

95. The "Vasile Avramenko Collection" is designated as "MG31, D87" at the National Archives of Canada. A finding list exists for the collection. The collection is organized into twenty four volumes, not including film materials. Each volume is divided into numerous files. The collection is referred to as the "Avramenko Archives" for the remainder of this work.

96. Robert B. Klymasz, "Fine Arts," in A Heritage in Transition, ed. Manoly R. Lupul (Toronto: McClelland and Stewart, 1982), pp. 285-6.

97. Nahachewsky, "First Existence Dance Forms."

98. Dance songs are found in Ia. Rudnyts'kyi [J.B. Rudnyc'kyj], *Materiialy do ukrains'ko-kanadiis'koi folkl'orystyky i dialektolohii* [Ukrainian Canadian dialectological and folkloric texts], 3 vols. (Winnipeg: Ukrainian Free Academy of Sciences, 1956-1963). The third volume is entitled *Ukrainian-Canadian Folklore Texts in English Translation*.

99. Dance songs are found in Robert B. Klymasz, "Klymasz Collection: Lists of Contents of Fieldwork Audiotapes (1961 - 1969)," manuscript index, University of Alberta. A copy of the tapes are housed at the Ukrainian Folklore Archives in the Department of Slavic and East European Studies at that university.

100. Pritz, "Ukrainian Cultural Traditions;" "The Evolution of Ukrainian Dance in Canada," in *Visible Symbols: Cultural Expression Among Canada's Ukrainians*, ed. Manoly R. Lupul (Edmonton: Canadian Institute of Ukrainian Studies, 1984), pp. 87-101; "Ukrainian Dance in Canada: The First Fifty Years, 1924-74," in *New Soil - Old Roots: The Ukrainian Experience in Canada*, ed. Jaroslav Rozumnyj (Winnipeg: Ukrainian Academy of Arts and Sciences, 1983), pp. 124-54.

101. Kravchuk, *Nasha stsena*.

102. Pavlo Marchenko, *Mystets'ka aktsiia u tanku* [The artistic act in dance] (New York: Ukrains'ke Hromads'ke Slovo, 1954); *Vichne i nevmirushche v mystetstvi Olenky Gerdan-Zaklyns'koi* [The eternal and undying in the art of Olenka Gerdan-Zaklynska] (New York: Author, 1956); *Psykhol'ogichno-suspil'nyi pidgrunt mystets'koi tvorchosty vyznachnoi pryma-baleryny* [The psychological-social foundations for the artistic creativity of a well-known prima-ballerina] (New York: Author, 1957); *Hahilky v khoreohrafichnii instsenizatsii Olenky Gerdan-Zaklyns'koi* [Spring dances in the choreographic staging of Olenka Gerdan-Zaklynska] (New York: Author, 1963). This material, admittedly, deals primarily with Ukrainian dance that took place in the United States.

103. Robert B. Klymasz, ed., *Ukrainian Folk Dance: A Symposium* (Toronto: Ukrainian National Youth Federation, 1961).

104. Richard Crum, "The Ukrainian Folk Dance in North America," in *Ukrainian Folk Dance: A Symposium*, ed. Robert Klymasz (Toronto: Ukrainian National Youth Federation, 1961), pp. 5-15.

105. Bohdan Zerebecky, *A Standardization of the Basic Ukrainian Folk Dance Steps* (Saskatoon: Author, 1977); *Ukrainian Dance Resource Booklets*, 2 series, 8 vols. (Saskatoon: Ukrainian Canadian Committee - Saskatchewan Provincial Council, 1985-6); *Ukrainian Dance Curriculum and Teacher's Guide*, *Ukrainian Dance Resource Booklets*, series 3 (Saskatoon: Ukrainian Canadian Committee - Saskatchewan Provincial Council, 1988).

106. For example, Myrosia Baranyk, Jaroslaw Klun, Anita Marunchak, Kost Pankivskyj, Peter Marunchak and Donald Prodanyk contributed to Ukrainian Folk Dance: A Symposium; Irka Balan, Lusia Pavlychenko, and Demjan Hohol' each contributed short articles on Ukrainian dance in Visible Symbols: Cultural Expression Among Canada's Ukrainians, ed. Manoly R. Lupul (Edmonton: Canadian Institute of Ukrainian Studies, 1984), pp. 102-15.

107. Sylvia J. Shaw, "Attitudes of Canadians of Ukrainian Descent Toward Ukrainian Dance," Ph.D. dissertation (Edmonton: University of Alberta, 1988)

108. William Paluk, Canadian Cossacks (Winnipeg: Canadian Ukrainian Review Publications, 1943), pp. 35-42.

109. Herman, "Vasyl' Avramenko - As I Knew Him."

110. Myrna Kostash, All of Baba's Children (Edmonton: Hurtig Publishers, 1977), p. 180.

111. The most extensive bibliography dealing with western Canadian Ukrainians is found in Orest T. Martynowych, The Ukrainian Bloc Settlement in East Central Alberta, 1890-1930: A History, Historic Sites Service Occasional Paper No. 10 (Edmonton: Alberta Culture, 1985), pp. 347-421. Local history books such as those listed in Martynowych deal with all the areas of the Canadian prairies that were settled by Ukrainians.

112. Nineteen of the films listed in Shirley Zaporzan and Robert B. Klymasz, Film and the Ukrainians in Canada, 1921-1980 (Edmonton: Canadian Institute of Ukrainian Studies, 1982) contain references to dance.

113. Such as Kim Nahachewsky, Alberta Ukrainian Dance: A Look at the Need to Develop Province-Wide Resources (Edmonton: Alberta Ukrainian Dance Association, 1983).

114. Such as Patricia Lychak and Kim Nahachewsky, Costumes of Central Ukraine and Hutsul'shchyna (Edmonton: Alberta Ukrainian Dance Association, 1984); Kim Nahachewsky, The Costume of Bukovyna (Edmonton: Alberta Ukrainian Dance Association, 1987).

115. See endnote 62, above.

116. See, for example, the insightful and sometimes provocative discussions by Joann W. Kealiinohomoku in "An Anthropologist Looks at Ballet as a Form of Ethnic Dance," Impulse, 1969-70, pp. 24-33; "Folk Dance," in Folklore nad Folklife: An Introduction, ed. Richard M. Dorson (Chicago: University of Chicago Press, 1972), pp. 381-404.

117. See LeeEllen Friedland, "Dance: Popular and Folk Dance," The Encyclopedia of Religion, ed. Mircea Eliade (New York: Free Press, 1987), pp. 213-4. See also her entry "Folk Dance: History

and Study," in International Encyclopedia of Dance, ed. Selma Jean Cohen (Berkeley: University of California Press, forthcoming).

118. Felix Hoerburger, "Once Again: On the Concept of Folk Dance, Journal of the International Folk Music Council 20 (1968), pp. 30-1. A number of refinements and amendments to Hoerburger's definitions can be suggested. See Chapter Eight.

119. Hoerburger, "Once Again: On the Concept of 'Folk Dance'," p. 30.

120. Friedland, "Dance: Popular and Folk Dance;" "Folk Dance: History and Study."

121. See section 1.1.3, above.

122. See Roderyk Lange, "The Development of Anthropological Dance Research," Dance Studies 4 (1980), pp. 4-7 for a brief account of the European experience. Egil Bakka, "Folk Dance Research in Norway," Dance Studies 5 (1981), pp. 22-47, gives a more detailed account from one country and illustrates this trend clearly.

123. In Verkhovynets' Vesnianochka, 4th ed., p. 106, the entry "Rozlylysia vody" [The waters flowed over] is documented as being "collected by Verkhovynets'." The entry "A vzhe krasne sonechko" [And now the pretty sun], p. 111, however, has words written by O. Oles' and music by P. Kozyts'kyi.

124. Avramenko Archives, 1.51. He speaks about the beginning of his career in dance, and where he studied. It is clear that some of the repertoire originated from his theatre teachers. Others came more directly from village sources. Once in North America, Avramenko did not often speak of the origins of his dances. See Herman, "Vasyl' Avramenko - As I Knew Him," p. 15.

125. Sheremetyevskaya, Rediscovery of the Dance, p. 32; Humeniuk, Narodne khoreohrafichne mystetstvo Ukrainy, pp. 213-4; Harasymchuk, "Osobennosti ukrainskikh narodnykh tantsev karpatskogo regiona," pp. 25-6, and many others.

126. For example, in 2nd ed., p. 612, "Kadryl' 'Shalantukh'" is credited as follows, "Published by Mystetstvo publishers, Kyiv, 1960. Recorded from the dancers in the village of Marenin, Sosnivka region, Roven' province by O. Kapustina and L. Zadors'ka. Theatrical adaptation by O. Kapustina. Choreographic revisions by I. Antypova. Music collected by A. Krutous." It is very difficult to know the relationship between the original movement and the printed description given this information.

127. In Humeniuk and Spinat'ov, Ukrains'ki narodni tantsi (film), some dances are performed by older women who show little regard for the filmmakers. Others are clearly rehearsed performances by amateur dance ensembles wearing costumes.

128. Many of the articles by Harasymchuk and Saban fit into this category. See notes 1, 47, and 57 above.

129. See R. Zakharov, *Sochinenie tantsa. Stranytsy pedagogicheskogo opyta* [The composition of dance: Pages of pedagogical endeavour] (Moscow: Iskusstvo, 1983), and I. V. Smirnov, *Iskusstvo baletmeistera* [The art of the balletmaster] (Moscow: Prosveshchenie, 1986), for example.

130. Kim Vasylenko, *Komposytsiia ukrains'koho narodno-stsenichnoho tantsiu*, *Raiduha* 13 (Kyiv: Mystetstvo, 1983).

131. Vasylenko, *Komposytsiia ukrains'koho narodno-stsenichnoho tantsiu*, p. 44.

132. Ivan Ivančan, *Folklor i scena. Priručnik za rukovodioce folklornih skupina* [Folklore and the stage: Handbook for leaders of folklore groups] (Zagreb: Prosvjetni Sabor Hrvatske, Muzička Biblioteka, 1971), and Štefan Nosál', *Choreografia l'udového tanca* [Choreography of folk dance] (Bratislava: Slovenské pedagogické nakladatel'stvo, 1983).

133. Crum, "Ukrainian Folk Dance in North America," pp. 7-8.

134. Klymasz, "Fine Arts," p. 285.

135. Kostash, *All of Baba's Children*, p. 180.

136. Harasymchuk, *Tańce huculskie*, p. 12.

137. This classification system is discussed in many of Humeniuk's works.

138. Later in his life, after he had stopped writing about dance, he expressed his own misgivings about this system. Personal discussion with the author, spring of 1981.

139. Bohdan Zerebecky, *A Survey of the History of Ukrainian Dance, Ukrainian Dance Resource Booklet*, Series 1, vol. 1 (Saskatoon: Ukrainian Canadian Committee - Saskatchewan Provincial Council, 1985), pp. 8-21; Shatulsky, *Ukrainian Folk Dance*, pp. 2-3, and many unpublished essays and translations circulating in the community. Humeniuk's *Narodne khoreohrafichne mystetstvo Ukrainy* and *Ukrains'ki narodni tantsi* are accessible to the Ukrainian Canadian community and are often perceived as the most substantial (and therefore most important) authoritative texts on Ukrainian dance.

140. Saban, "Sproba etnohrafichnoi zhanrovoi klasyfikatsii hutsul's'kykh tantsiv."

141. See Franziska Boas, *The Function of Dance in Human Society* (New York: 1944, reprinted by Dance Horizons, 1972); Roderyk Lange, *The Nature of Dance: An Anthropological Perspective* (London:

MacDonald and Evans, 1975), pp. 78-89; Gertrude Kurath "Dance: Folk and Primitive" Dictionary of Folklore, Mythology and Legend (New York: Funk and Wagnalls, 1949), pp. 276-83; Anya Peterson Royce, The Anthropology of Dance, (Bloomington: Indiana Univeristy Press, 1980), pp. 76-85; Paul Spencer, ed., Society and the Dance: The Social Anthropology of Process and Performance (Cambridge: Cambridge University Press, 1985); Anthony Shay, "The Functions of Dance in Human Societies: An Approach using Context (Dance Event) not Content (Movements and Gestures) for Treating Dance as Anthropological Data" (master's thesis, California State University at Los Angeles, 1971), and others.

142. Shay, "Functions of Dance in Human Societies." The present author does not agree with all the methods, observations, nor with all the conclusions in the Shay thesis. The proposed categories, nonetheless, remain useful as a starting point for this discussion.

143. Shay, "Functions of Dance in Human Societies," p. 19.

144. Ibid., pp. 49-55.

145. "How Dance Functions and the Forms it Takes," Chapter Seven in Lange, Nature of Dance, pp. 78-89.

146. Royce, Anthropology of Dance, pp. 85, 177-219.

147. Anca Giurchescu, "La danse comme objet semiotique," Yearbook of the International Folk Music Council 5 (1973), pp. 175-8.

148. See Peggy Harper "Dance in Nigeria," Ethnomusicology 13 (1969), pp. 280-95, for example. Kealiinohomoku surveys a wide variety of dance activity in the United States in "Folk Dance," pp. 381-404.

149. Much has been written on this problem in various theoretical surveys, articles, conference proceedings, and specific studies.

150. The basic textbooks for Kinetography include Rudolf Laban, Principles of Dance and Movement Notation (London: MacDonald and Evans, 1956) and Albert Knust, Dictionary of Kinetography Laban (Labanotation), 2 vols. (Estover, G.B.: MacDonald and Evans, 1979). The Knust work is the standard on which the notations in this project were based. For the slightly different standards used in the United States, see Ann Hutchinson, Labanotation or Kinetography Laban: The System of Analyzing and Recording Movement (New York: New Direction Books, 1954; revised 1970). Brief introductions include Roderyk Lange, Laban's System of Movement Notation, in Dance Studies 9 (1985), and Ann Kipling Brown "Labanotation" in Dance Notation for Beginners, pp. 10-78 (London: Dance Books, 1984). Many articles have been written about the system and its value for dance scholarship. Numerous institutions and organizations for Kinetography function internationally.

151. Suzanne Youngerman, "Method and Theory in Dance Research: An Anthropological Approach," Yearbook of the International Folk Music Council 7 (1975), pp. 119-20.

152. Royce, Anthropology of Dance, pp. 65-72.

153. Judith Lynne Hanna, "Movements Toward Understanding Humans Through the Anthropological Study of Dance," Current Anthropology 20 (1979), no. 2, pp. 317-8.

154. Lange, "Development of Anthropological Dance Research," pp. 15-9; Anca Giurchescu, "European Perspectives in Structural Analysis of Dance," in Dance - A Multicultural Perspective, Report of the Third Study of Dance Conference, University of Surrey, ed. Janet Adshead (Guildford, Surrey: National Resource Centre for Dance, 1984), pp. 33-48.

155. Adrienne L. Kaeppler, "Method and Theory in Analyzing Dance Structure with an Analysis of Tongan Dance," Ethnomusicology 16 (1972), pp. 173-217. She completed her doctoral dissertation, "The Structure of Tongan Dance," at the University of Hawaii in 1967.

156. Olga Szentpal, "Versuch einer Formanalyse der ungarischen Volkstanze" [An attempt at formal analysis of the Hungarian folk dances], Acta Ethnographica Academiae Scientiarum Hungaricae 7 (1958), pp. 257-336; György Martin and Ernö Pesovár, "A Structural Analysis of the Hungarian Folk Dance (A Methodological Sketch)," Acta Ethnographica Academiae Scientiarum Hungaricae 10 (1961), pp. 1-40; György Martin and Ernö Pesovár, "Determination of Motive Types in Dance Folklore," Acta Ethnographica Academiae Scientiarum Hungaricae 12 (1963), pp. 295-331. For other works by Hungarian morphological analysts, see Lange, "Development of Anthropological Dance Research," pp. 16-8, 32-3, and György Martin "A Survey of the Hungarian Folk Dance Research," Dance Studies 6 (1982), pp. 25-6.

157. Martin and Pesovár, "Determination of Motive Types," p. 306.

158. Martin, "Survey of the Hungarian Folk Dance Research," p. 27.

159. Report of the International Folk Music Council Study Group for Folk Dance Terminology, Yearbook of the International Folk Music Council 6 (1975), pp. 115-35. Translated by William C. Reynolds.

160. The 1975 article "Foundations for the Analysis of the Structure and Form of Folk Dance: A Syllabus," is used as the primary reference here because of its availability. The same group produced Syllabus der Volkstanzanalyse (1965), with revisions. The recommendations made by Hannah Laudova and Eva Kroschlova (1972-3) were also consulted.

161. Martin and Pesovár, "Determination of Motive Types."

162. IFMC Folk Dance Study Group, "Syllabus," p. 129. Kinetic cells and kinetic elements are not dealt with specifically in this study. Various aspects of these microscopic levels are dealt with implicitly as the motifs themselves are defined. See section 1.4.2 below.

163. Martin and Pesovár, "Determination of Motive Types," p. 296.

164. Ibid.; IFMC Folk Dance Study Group, "Syllabus," p. 129.

165. Some related motifs, as we shall see in section 1.4.4 below, are cross referenced in the motif dictionary, App. 1.2.

166. This, in fact, is done in App. 1.1.

167. See below for more technical definitions of "formation" and "rotation."

168. Bows and exits for stage performances are not specifically dealt with in this study.

169. Dance cycles do not form part of the IFMC syllabus, but are described in a special article by Anca Giurchescu "The Dance Discourse: Dance Suites and Dance Cycles of Romania and Elsewhere in Europe," Dance Studies 11 (1987), pp. 9-71. They form a natural continuation of the structural units and are of some relevance to the study of kolomyiky.

170. Verkhovynets', Teoria ukrains'koho narodnoho tantsiu, 4th ed., pp. 19-93; Avramenko, Ukrains'ki natsional'ni tanky, (1947), pp. 19-26; Hryhoriev and Antypova, Elementy rukhiv ukrains'koho narodnoho tantsiu; Humeniuk and Lukin, "Osnovni rukhy ukrains'koho narodnoho tantsiu," 3 parts; Humeniuk, Ukrains'ki narodni tantsi, (1968), pp. 52-99; Vasylenko, Leksyka; Zerebecky, Standardization of the Basic Ukrainian Folk Dance Steps.

171. Martin and Pesovár, "Determination of Motive Types," p. 297.

172. Ibid., p. 295.

173. Ibid., p. 306.

174. See section 1.4.1.1 above. Martin and Pesovár, "Determination of Motive Types," p. 298.

175. Ibid., pp. 299-300.

176. The indexing system proposed here differs in several ways from that of Martin and Pesovár. Firstly, the numbering of changes "3" and "4" is reversed to emphasize the landing for the changes. This concept and the requirement of repetition simplifies their problem with the initial number for each motif. Martin and Pesovár reduced the numbering system to only three options (and thus their index included only the three possible numbers). In

this study, on the other hand, I propose to retain separate numbers for all five possibilities and introduce the asterisk to differentiate motifs into even more subgroups.

177. Martin and Pesovár, "Determination of Motive Types," p. 306.

178. "Right" and "left" are not significant because motifs in this study can be repeated symmetrically.

179. Forward-side can be to either side (effacé or croisé), as can leg contacts side-back.

180. Again, the directions forward-side effacé and forward-side croisé are treated as identical. The same applies for side-back efface and side-back croise.

181. The author has been actively collecting video tapes of Ukrainian dance performances for seven years and has gathered some hundred hours of material to date. For most of the traditions, some seven to ten kolomyika performances were available.

182. Thus, for example, a foot gesture directed to the front is treated identically with one which deviates slightly to the side or slightly crossed over.

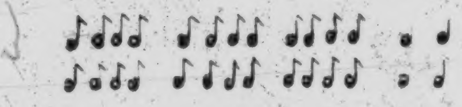
CHAPTER TWO: THE EARLY SOCIAL KOLOMYIKA

2.1 EXTERNAL HISTORY

The historical development of Ukrainian dance forms is not yet well researched.[1] Linguistic evidence suggests the existence of a family of circular dances in eastern Europe since at least proto-Slavic times (prior to 800 A.D.). Olivera Mladenović notes that the Serbian, Croatian, Polish, Ukrainian, Czech, Slovene, and Bulgarian cultures each have a dance named "kolo." The Russian "khorovod;" Byelorussian "karagod," Ukrainian "khorovod," and the Bulgarian "kolelo," and "khoro" are understood to be related names. "Kolo" means "circle" in Old Slavic.[2] Of course, the names say little else about the actual forms in early times.

It is quite plausible that "kolomyika" is derived from "kolo,"[3] and is a member of the above family of dances. L. Saban asserts that kolomyika-type dances are the oldest in the Hutsul territory, noting their many variants and their close relations to archaic rituals.[4] The name and the circular form do suggest association with older, more archaic layers of European dance material. Though no conclusions can be made without specific study, the kolomyika seems to have much in common with the old-style round dances in Hungary, such as the "round csárdas" and the Transylvanian "magyar."[5] In any event, the kolomyika seems to have evolved in Western Ukrainian territories at least by the sixteenth or seventeenth century.[6] This period was a time of important changes in the rural culture of Ukraine as well as other parts of Europe.

Aside from being a dance, the kolomyika was also well known as a song and an instrumental melody. The kolomyika as a musical form is defined by its rhythmic structure of two lines, each with fourteen beats:



It has been argued that this rhythm evolved out of cossack songs of 4+6 syllables when the first caesura became commonly repeated: 4+4+6.[7] This theory, however, does not seem to be fully compatible with the claim that the kolomyika originated as a dance rhythm.[8] More research is required into this topic, especially of comparative nature, considering the rise of the krakowiak, chastushka, csardas and other similar phenomena.[9]

The melodic form of the kolomyika is varied and is quite extensively documented.[10] Likewise, literally thousands of kolomyika song texts have been recorded since the beginning of the nineteenth century.[11] Indeed, the popularity of the kolomyika as a musical and poetic form grew dramatically in the eighteenth and nineteenth century. This process centred in Western Ukrainian territories including the town of Kolomyia. Some scholars point to the possible relationship between the name of this town and the name of these songs/melodies/dances.[12]

The distribution of the kolomyika as a melodic and poetic form extended throughout most parts of Ukrainian ethnographic territory. See the map, Figure 1. The name itself, however, was more restricted geographically. It was in Western Ukrainian lands that the kolomyika reached its greatest prominence, sometimes to the eclipse of almost all other song forms. From its origins related to dance, this rhythmic form spread to other genres, sometimes even to include funerary laments and emigration songs.[13]

The geographic distribution of the kolomyika as a dance was also centred in Western Ukrainian territories. In the nineteenth century, the dance was popular throughout most of Halychyna and northern Bukovyna, the areas in Austro-Hungary with native Ukrainian populations. Its geographic distribution included, but did not cross the Carpathian mountains to the southwest.[14] A few indications suggest that the dance spread westward somewhat into Polish and even Germanic areas.[15]

The kolomyika and its related forms continued to be very prominent in the dance repertoire of the peasants of Western Ukrainian territories in the last decade of the nineteenth century and the first several decades of the twentieth. Their repertoire also included variants of the hutsulka, kozachok, arkan, polka, waltz, quadrille, and other choreographic forms. The kolomyika was among the many elements of this relatively traditional culture which were transplanted with Ukrainian immigration to Brazil, Canada, the United States, and Bosnia in Yugoslavia.[16]

2.2 FUNCTIONS

Dance is typically multi-functional,[17] particularly in relatively cohesive societies such as that of the rural eastern Europe in the period under consideration.[18] The functions of Early Social Kolomyiky in Western Ukraine were numerous, and practically all of Shay's functional categories apply to some degree. The primary function of the dance, however, was that of a social diversion and a recreational activity. Dance was a very important communal recreational activity, and the people enjoyed dancing a great deal.[19] It also functioned as an opportunity for courtship and individual display.

The dance activity in Ukrainian villages clearly reflected the social organization of the village society, with its sharply defined sex roles and differentiated behavior code for married and unmarried adults. The possibility of improvisation and other means of personal expression were also built into the activity. This option, according to cultural norms, was more available to the male dancers.

As a circle dance, the kolomyika also reflected group solidarity, at least on a latent level. This particular function generally increased in importance in the context of emigre communities, as participation in the kolomyika became one possible way of differentiating Ukrainians (insiders) from outsiders.

The kolomyika's potential function as a psychological release sometimes gained import in emigre communities. For the early Canadian immigrants, for example, the trauma of migration might be somewhat mitigated by participating in an intimate and familiar activity that reinforced continuity with pre-emigration experience and group cohesion. Appreciation of dances such as the kolomyika increased because of homesickness and nostalgia. Some functions of the kolomyika, then, actually grew in significance in the emigrant context. It has long been noticed that elements of folk culture are often more conservative at their periphery, and the kolomyika appears to be no exception.[20]

2.3 CONTEXTS

The contexts for dancing the kolomyika in Ukraine in the nineteenth century are better documented than the forms of the dance themselves.[21] Dance was an important aspect of community life and had its place in various life cycle celebrations, calendar holidays, and during more ordinary occasions as well.

Many kinds of dance, including the kolomyika, were performed at christening parties. They played an important role at the engagement, betrothal ceremony, and particularly for the three or more days of the wedding celebration itself. Though remnants of special wedding dances survived to this time, regular social dances such as the kolomyika constituted the mainstay of the dance repertoire of these events.

In the Hutsul area, where Christmas carollers danced as they visited the individual houses, the kolomyika was sometimes part of their repertoire.[22] This and other non-ritual dances were featured more prominently on New Year's, during the pre-lenten carnival, Easter, Pentecost, on the feast of Sts. Peter and Paul, the feast of St. John at midsummer, after harvest, and numerous other holidays. Each local church celebrated its annual feast day with a fair which usually included music and dance.

Dancing was also a major element of village gatherings in the evenings and on Sunday afternoons. Dancing was enjoyed throughout the year except during the four annual fasting periods.[23] Musicians were often hired to encourage merrymaking at village taverns. Music and dance were also quite common at feather-pulling bees, corn-husking bees, spinning bees, and while performing other communal tasks.

Dances took place out of doors on any open, level, convenient area. A designated location in or near the village was often used on a regular basis. Dances were also performed on a threshing floor, in a larger granary, or especially in winter, in the main room of a larger house.[24]

The kolomyika retained its currency at the turn of the century in Western Ukraine. It continued to evolve as a result of the normal balance of pressures for continuity and change. In the emigré communities, certain additional factors tended to encourage change, while others promoted conservation. On the one hand, emigration cut off many traditional social activities. The economic hardship, the sudden dislocation and mixture of populations, the isolating Canadian settlement patterns, the absence of facilities and specialists, the low population density, and even the change in climate contributed to the decline of the old social order. On the other hand, some communities emigrated en masse and settled almost intact in their adopted homeland.

The Ukrainian wedding has become somewhat of an institution in many parts of western Canada, famous for its size, food and energy.[25] Anniversaries and other family celebrations are often celebrated with dinners and dances. Schools, churches, community halls, and various other organizations host dances, often to raise money before lent, after harvest, or at New Year's.

The kolomyika was very popular among the majority of the immigrant generation as long as they remained active. As a rule, married and older people were less active at public and secular celebrations, though some individuals enjoyed taking advantage of every opportunity to dance. Extended families, including the older generations, continued to participate fully in weddings, at house parties, and during traditional church celebrations. The European dance repertoire was preserved for many decades at such events.

The dance repertoire of the Canadian-born generation often included both their parents' dances and the ones they learned from their peers in the Canadian community at large. The pre-emigration forms tended to be dropped from dances organized at schools, at non-Ukrainian community halls, as well as barn dances and other "public" venues in favour of the two-step, square dances, schottische, fox-trot and others. By the 1920s and increasingly by the 1930s, certain events tended to attract age-specific participation. The older dances often lost popularity at such events even if they took place at a Ukrainian venue.

Early dances in Canada often took place outdoors. Later, when larger homes and farm buildings were built, small dances could take place there. Schools and community halls soon sprang up in many rural communities as well as in the villages and towns. Barn dances were popular in the large haylofts constructed from the 1930s to the 1950s.

Rural depopulation, assimilation, and many other factors over the past ninety-nine years have gradually undermined the popularity of the kolomyika, though it is still occasionally performed, at least at the monthly dances of groups such as the Smoky Lake Senior Citizen's Club. This is especially true when the Radomsky orchestra plays, since Metro Radomsky still likes to play "the old ones."[26]

The pre-emigration kolomyika lasted longer in Bosnia, Yugoslavia, where certain villages and towns were also heavily settled by peasants from Halychyna in the same period. Because of the greater continuity of Bosnian village life, for economic, and for other reasons, many aspects of traditional culture have survived in these settlements. The kolomyika remains one of the most common dances of all generations even until today.[27]

2.4 FORM

2.4.1 Sources

The most important sources for Social kolomyiky from early times are verbal descriptions. Some observers portray it as a quiet, controlled dance, while others characterize its wild and agitated nature. The same is true of graphic works, as is clear by comparing the lithographs published in Kolberg's Pokucie and in the volume on Bukovyna in Die Österreichisch-ungarische Monarchie in Wort und Bild.[28] Harasymchuk's descriptions from the 1930s stand in a category of their own because of their time period as well as their rigour and detail. A brief film clip from North Dakota in 1934 and recent video recordings of two kolomyiky from Prnjavor, Yugoslavia contribute important, if circumstantial, evidence on the form of Early Social Kolomyiky in western Canada.

The earliest description of a kolomyika is written by D. Vahylevych and dates from 1839.

> The dance "kolo," also called the "kolomyika," is danced by women. It is very pleasing, performed with a maiden's modesty. The dance expresses the subtle stirrings of emotions and the first inklings of love. Young married and unmarried women arrange themselves in a circle. They begin dancing quietly, lightly, and later more quickly and energetically, constantly interweaving. The bustle suddenly spills over into chaos among the dancers. At this moment the lads break in with joyous shouts. The dancing and stamping are punctuated by short hutsul songs...[29]

Admittedly, the text tells us more about Vahylevych's romanticism than about the physical form of the dance.

In 1852, the Austrian author Leopold von Sacher-Masoch included the following literary description of a kolomyika in his "Galizische Geschichten."

> The musicians started a kolomyika.
>
> The lads and girls joined hands, creating a circle in which stood the forest watchman and Ievka. The first notes rose individually in the air, the watchman stood motionless with his arms folded on his chest, his head tilted as if in pain. He sang quietly with a sorrowful tone. Only from time to time did a louder melodic sound rise up from his bosom. Sighs, weeping, moans. Far opposite him, Ievka stood calmly, firmly looking at him, holding her head up proudly. She stood far, so as to be unreachable.
>
> The tones break passionately into the enchanting melody. Unexpectedly, the lad throws up his head and shouts with the voice of a hunter, the voice of an eagle as it throws itself upon its prey. He lifts his shoulders and begins to dance. A wondrous sight! Now he is a child, who plays and starts, now an acrobat, now again he is a wild animal, carrying himself after a mate. His eye never leaves her. Every step, every movement of his body refers to her. She gazes coldly at the man, and weaves away from him. The circles, however, wind constantly tighter, and he is already quite close to her.
>
> The choir of instruments grows wilder and wilder. With one jump he is at her side. He lifts his hand to her shoulder, but in that same instant she has already broken away, defiantly, with a smirk. Alluringly, she places her hands on her hips, now at the other side of the circle. Again the watchman stands unmoving. Again he hangs his head, and again he approaches Ievka, but once more she flees.
>
> In the end it seems that he has given up hope. His dance becomes apathetic, his song becomes a quiet sob. Laughing at him with joyous trills, she throws her head back. Teasingly, she dances around him, like a mosquito around a light. And he falls to the ground like a corpse, squats, but then bounds up

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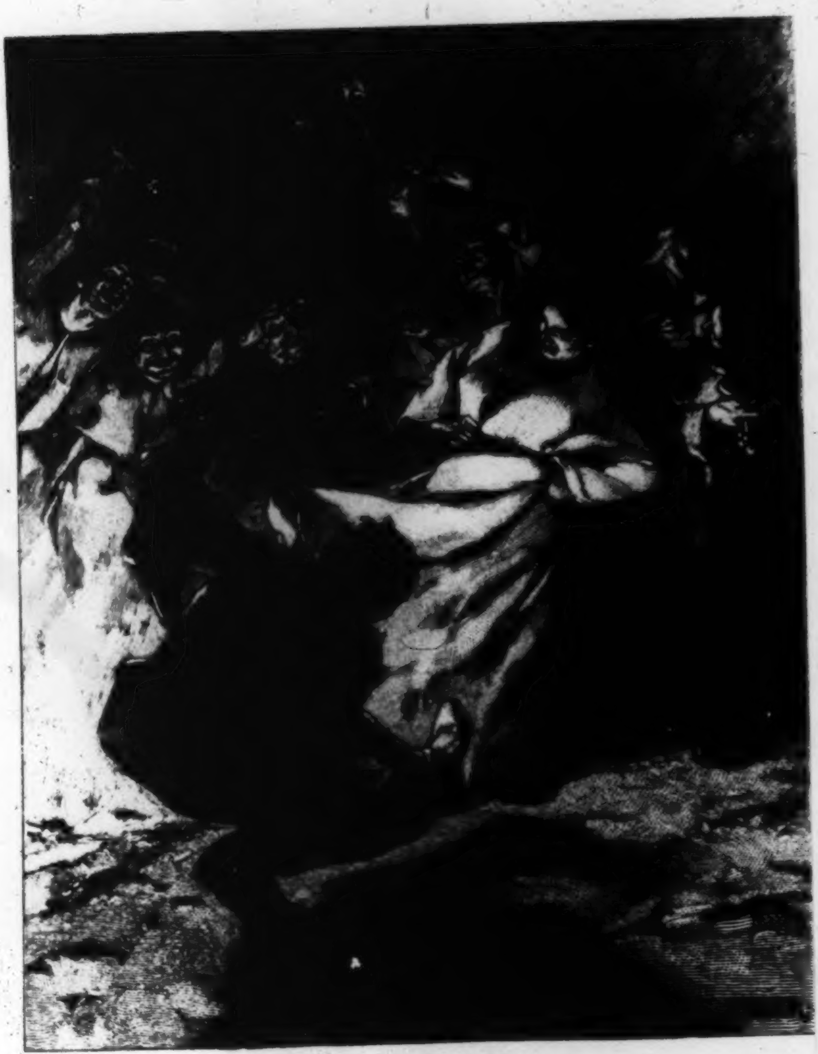
due to copyright restrictions.

Figure 2. "The dance 'Kolomyika.' Beginning of the dance with the women (From Chortovets' near Obertyn)." Reproduced from Oskar Kolberg, *Pokucie* 3 (Kraków: Uniwersytet Jagielloński, 1888), reprinted in Oskar Kolberg, *Dzieła wszystkie* 31 (Wrocław, Poznań: Polskie Towarzystwo Ludoznawcze, [n.d.]), p. xii.



Der Kolomyjkatanz der Huzulen.

Figure 3. "The kolomyika dance of the Hutsuls." Illustration by Zuber. Reproduced from Die Österreichisch-ungarische Monarchie in Wort und Bild 20, Bukowina (Vienna: 1899), p. 365.

> quickly, embraces her as if with a rope, and she embraces him.
> Now they dance together, the fiddle croons happily, the tsymbaly ring merrily, and the dance becomes a nuptial ring, a Hymeneal chorus.[30]

Though the description was written for literary rather than ethnographic purposes, it does appear that the dance lent itself to this artistic interpretation. The description seems based on kolomyiky that Sacher-Masoch observed directly, and at least the formational information is likely accurate.

G.A. de Vollan described a kolomyika in his Ugro-russkiia narodnyia p'esni of 1885.

> In Halychyna and Hungarian Rus', the kolomyika is a specific type of dance. The man, holding his hands on his hips and fixing his gaze on the tips of his toes, moves his feet in all imaginable ways. At the same time, he spins around near his partner. Her eyes are constantly fixed on him. With lowered arms, she dances on the spot. At one point, the man lets out a shout and claps his hands. The girl approaches. He places his hands on her neck and they rock back and forth together. He then releases her, and the dance continues on as it began. Only one pair at a time dances inside the circle, the others waiting their turn. In Uhors'ka Rus', a man wishing to dance calls out loudly, "I lost my pipe." Such is the arbitrary signal for the previous couple to move aside and leave room for him. Having danced their fill, these two dancers then withdraw and leave room for others.[31]

By far the most extensive early description of the kolomyika was penned by Oskar Kolberg in volume 3 of Pokucie (1888).

> The kolomyika is the main type of dance in Pokuttia.
> Parts of the kolomyika are called the "peredok," "z hory," "dribnen'ko." These names show a certain affinity between the kolomyika and other dances in the Carpathian region...
> In the Serbian hora and kolo, dancers of either sex join in at any place in the circle ... On the other hand, in Polish dances (such as the polonaise and mazurka, for example) and in the Rusyn[32] kolomyika (and similarly the Hungarian csárdás), the dancers stand in couples, that is, the men each with a female partner who has been agreed to or called for the dance...
> The kolomyika has little to do with the hora...[33]

The most common dance in Pokuttia is the kolomyika. It is most often danced in the summer, out of doors, in the following manner:

The people gather at the designated spot for dancing. To begin the dance, the lads walk around the dancing area, almost always circling around the musicians, who are situated in the centre on a bench. One by one, the lads sing short songs. This introductory process is called "zavodyty tanets'." The girls and young married women stand to the side, usually leaning against the wall of a house or a fence, sometimes at quite a distance from the dance area. Alternately, if the dance takes place in the churchyard, for example, they may be seated in a row on the grass. Each waits until she is called to dance by name. The boys call them, "Hafia, come," or, "Paraska, come," and so forth. Each woman then slowly approaches, takes her partner's outstretched hand, and walks with him around the circle. The girls each walk on the outside of their partners in relation to the centre of the circle.[34] The circle most often moves to the right. Once each male dancer has a partner and has walked around the circle with her a few times, the women stand opposite the men, and then the dance becomes more lively. They hold each other around the waist (za pas), ie. the male dancer grasps the waist of his partner with both hands, while she places both hands on his shoulders. This part of the dance is the kolomyika proper, the first part of a larger dance cycle. The partners spin, not too quickly, on the spot, or sometimes progressing just slightly forward. The lad and girl, holding each other, stamp to each other on the spot, hitting the floor three times (left, right, left, or: right, left, right) in the rhythm of two eighth notes and a quarter note. They dance until the fiddler interrupts his play. The pause, however, does not last long, because a few minutes later, when the girls have stepped back, he starts the second segment of the dance cycle.

The second segment is usually called "peredok" (the dance to-the-front). It is performed by the men, not too quickly, and sometimes even at a leisurely pace. The tempo gradually livens up, however. Since the women have withdrawn to the side (back to the fences or walls of the house), the men stand in front of each other in pairs, or sometimes in groups of three (in which case two men face the third.) They each place their hands on their hips and perform squats or stamps to each other as in a kozachok dance; now jumping up, stepping from one leg to the other, now grasping each other by the waist and spinning in a little group, now finally holding hands and walking around the circle as at the outset of the kolomyika. Sometimes they dance four or five abreast, hands around each others' shoulders, neck or waist, often rolling up into a tight circle and unrolling.[35] Having danced like this for some time, they each gradually call their partners. The women are grouped on the side, and they too, are most often jumping and milling about. The men dance to their partners, now dashing in front, now shifting backwards. They perform bold spins and squats. The women, on the other hand, execute their figures more reservedly. The section ends with a góralski,[36] "dribnen'ko."

The third segment of the dance is called "z hory." and is the most fast paced of all. This part of the dance is also sometimes introduced by the men alone, moving in a double step. Most often, however, they take their girls right away. Each takes his partner around the waist with his right hand (less often with his left) and spins with her. They spin much like in the first section of the dance, except that now the couples progress along the circle as in a waltz or an obertas.[37] The circle progresses to the right or, very rarely, to the left. The couples run like lightning, and the womens' red aprons and skirts sometimes flash up into the air. This happens all the more often as this or that lad lifts or even throws his partner into the air. When she can anticipate the lift, she herself jumps up or lifts her feet under her to make it seem all the much higher. And here the dance is in 2/4 metre with a rhythm of •./•• or ••••/•• . The quickness of the dance surely led to its name, which suggests speeding downhill, and is pronounced "z hory," or sometimes simply "hora" (a hill).[38]

During each one of the above-mentioned segments of the dance cycle, one can hear short songs of two or more verses called "kolomyiky." They are sung by the males, excited and animated by the party and the drink.

Thus I have seen the kolomyika in the town of Chortovets'. It is danced similarly, but with some differences in the village of Iaseniv Pil'nyi.

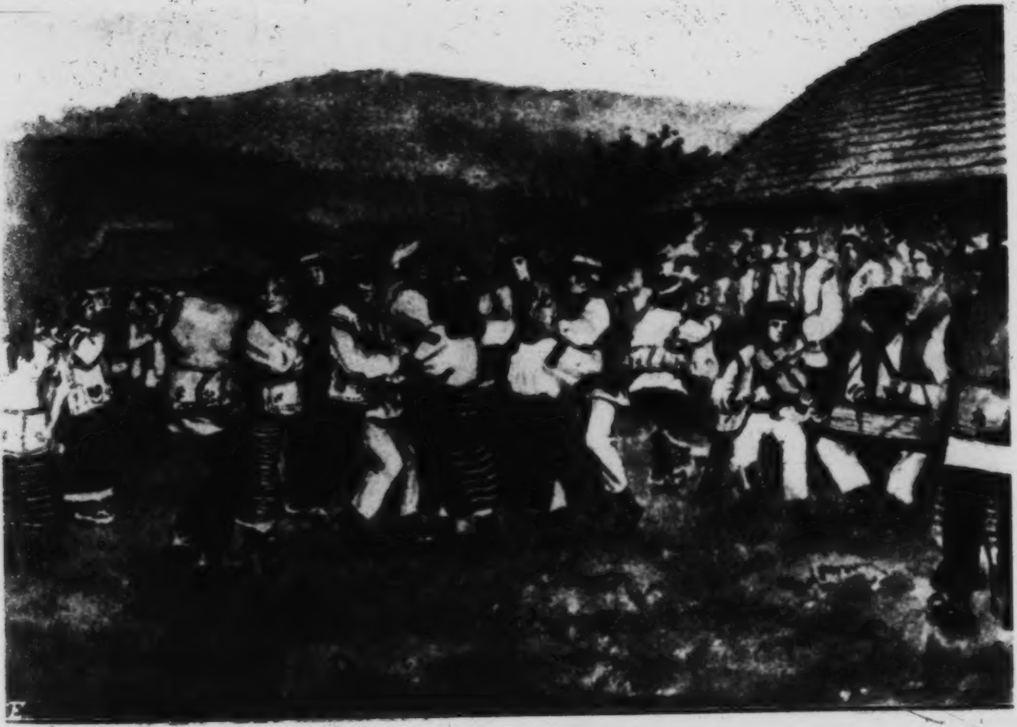
Here, the first segment of the dance cycle is sometimes called "hutsul's'ka" or "haidamats'ka." It begins with the men dancing around the musicians, who sit in the centre of the circle on a bench. The men dance one after the other. (There is often much foot stamping.) It is only during the second segment (called "peredok" and other names) that the men move farther from the circle, and, one at a time, call for their girls or their young wives. The women wait in a row at a fence or a wall. Each time a man waves his hand, or even just nods his head, the invited woman advances quietly to him. He extends his left hand to her, and she takes it in her right. In this fashion each couple travels ahead, more quickly each time (they make double-time steps with their left and right feet). Eventually, this one or that one turns (waltzes) with his partner in the circle. After this dance, some of the women go back to the wall and wait for later dances. The others remain on the spot and wait for the third part of the dance, called "dribnen'ko" or "z hory." The third part of the dance is performed quite quickly. The men take their partner with their left hand around her neck or her waist. The women, again, hold their partners around the waist with their right hand, while their left hangs down or clasps their jacket. Sometimes a man dances with two women, or two couples join together. Everyone progresses forward or waltzes. The dance

> goes faster and faster, and finally everyone is practically galloping. Still, no one jumps up or is lifted as in Chortovets'.
>
> We see, then, that the kolomyika has certain variations in steps and movements in different locations. These, however, do not affect the essential characteristics of the dance much. The variations involve the stamping on the spot, the spinning and progressing along the circle, the minced steps, placing one's hands on one's hips, etc. It is only the number, degree, energy, and order of the movements that varies. Also, not everywhere and not always is the dance performed in all three segments. In smaller gatherings, the dance is restricted to two or only one such unit...[39]

Kolberg also describes the kolomyika or documents melodic examples in his works on other Western Ukrainian territories.[40]

Almost a decade and a half later, in 1902, Volodymyr Shukhevych makes a significant contribution to knowledge about dance in the Hutsul region, including the kolomyika, in Part Three of Hutsul'shchyna.

> We see four types of movements in hutsul dance; "tropata," "haiduk," "holubtsi (shchibaty)," and "perekruchuvannia."
>
> TROPATA are performed in such a way, that the lad stamps on the ground three times with one foot, then the same with the other. At this time he moves slightly to the side or front.
>
> HAIDUK is performed in two ways. 1. The lad lifts one leg high and thus turns around in the air, squats down to the ground, lifts himself up, and stamps his foot. 2. The lad squats down and lifts himself up.
>
> HOLUBTSI SHCHIBATY is performed by striking one heel to the other, either to the side or to the front.
>
> PEREKRUCHUVATY SIA is performed by spinning around on one heel.
>
> The men perform all four of these movements, women dance only tropata, and spin around a lot, though slowly. They dance from one foot to the other, tapping them in time.
>
> Men dance high (vysoko), because they lift their legs in the air. Women do not. For this reason, the men's dance is called "vysokyi" (high dance), and the women's "dribnyi" (fine dance)...
>
> The four major movements are combined with formations in a circle, in couples ("na pered"), as well as with variations in tempo to produce a variety of dances.
>
> 1. "Hutsulka" or "kolomyika" is danced by couples na pered, using all four types of movement. The couples spin. . .[41]



19. Гуцульский танець на перéд. (По фотогр. з натури).

Figure 4. "Hutsul dance 'na pered' (From a photograph)." Illustration of a kolomyika or kolomyika-like dance. Reproduced from V. Shukhevych, Hutsul'shchyna, part 3, in Materiialy do ukrains'ko-rus'koi etnol'ogii 5 (L'viv: Naukove tovarystvo im. Shevchenka, 1902), p. 78.

Roman Harasymchuk's 1939 publication is much more extensive than any earlier source. It deals with the formations, major structural units, and motifs found in kolomyiky in numerous specific locations and specific times. Harasymchuk divides the dances of the Hutsul region into four major groups based on their rhythmic character: "kolomyika-type dances," "kozachok-type dances," "kolomyika-kozachok-type dances," and "other dances." The kolomyika-type dances are further divided into "older forms," "newer forms," and "illustrative forms." The older forms are most relevant to this study. They include "kolo," "rivna," "vysoka," "trisunka," "pivtorak," and "chaban." In Harasymchuk's 1956 document, the kolomyika itself is also classified as an older kolomyika-type dance.[42]

The forms of the kolomyika described by Harasymchuk are divisible into two groups. The first group of kolomyika forms is based on dancing in circles and couples while the second group involves arrangement in straight lines.[43] Only the first, older and more common type of kolomyika forms will be discussed here.

> The simplest form of kolomyika is found in the village of Hryniava, where the dance is performed in a closed circle of six to eight persons. In the villages of Biloberezka and Stebniv, the kolomyika already has two figures. The first figure consists of a closed circle. The rotation of the circle changes directions during this time. The second figure in the dance is a zirnytsia.[44] The dance is performed by men in the above-mentioned locations.
> A kolomyika involving a closed circle as well as dancing in couples is found in the villages of Velyki Rozheni, Zhabie Il'tsi, Pistyn', and Richky. In Velyki Rozheni, the kolomyika has three segments. The first and third of these involve a closed circle, whereas the second figure is performed in couples. In this variant of the kolomyika, the first figure is danced by men only. They call the women to join them after a certain time. The two figure structure of the kolomyika in Pistyn' is actually a simplification of the Velyki Rozheni form. In it the third figure is dropped. Kolomyiky with two figures, omitting the mens' introductory segment, are performed in Zhabie Il'tsi and Richky.

> The kolomyika as danced in the village of Iabloniv has three figures. The first figure involves dancing in pairs.[45] The second consists of a zirnytsia, and the third is danced in a circle. In this third figure, the men hold hands. The women sit on these hands and hold on to the mens' shoulders. In this way, they dance several times in one, then in the other direction.[46]
>
> Versions of the kolomyika which involve only couple formations can be seen in the villages of Babyne, Berezove, Horod, Sokolivtsi, Sheshory, and Iabloniv.[47]

Harasymchuk argues that the circle formations are older than the couple figures. He identifies a gradual evolution wherein the kolomyika as a circle dance breaks down into a couple dance. When analysing this process for the hutsulka, Harasymchuk states that the process began in earnest around 1900 and was already quite advanced by World War I. There are, however, numerous examples of couple formations in older kolomyika-type dances as well as in verbal descriptions prior to 1900.[48]

Harasymchuk goes on to discuss some of the motifs found in the various versions of the kolomyika. These are dealt with in section 2.4.2, below.

Mary Ann Herman describes a kolomyika from New York City in the 1920s. This passage sheds some light on the forms of the dance in communities emigrated from Western Ukraine.

> The Ukrainian dances would be done mostly to Kolomyika tunes or occasionally to the Hopak tune that we all know. A big circle would form, with no partners and whoever wanted to would go in the middle and improvise in the center. The big circle moved left or right with a basic step. Sometimes if the middle dancers were extremely good the circle would stop and dancers would clap in place and call encouragingly to the dancers in the center of the circle. The center dancers could be a solo dancer, a couple or a threesome.
>
> I remember very vividly some very elderly ladies, notably a Mrs. Wasylyshyn, who was extremely able in folk dancing and would wear out the musicians even though she was in her seventies and later in her eighties. She knew many dance figures and would try to manoeuvre guests around into them,

> but they had either forgotten them or were reluctant to follow her, or even lacked the energy she had. She knew so many Kolomyika verses and I am afraid a lot of them were truly salacious - she was an earthy person. It was from her that I first heard that old Ukrainian saying used by dancers to musicians: "Hrayte, abo hroshi viddayte" (play or return the money). She really outdanced them![49]

A unique fragment of film footage, recorded by Vasyl' Avramenko in a Ukrainian community in North Dakota, U.S.A., is included in the film Ukrainian News Event of the Day (1934).[50] Much of the dance material in the film consists of Avramenko's own rehearsed national dances, performed in special costumes. In one short segment of the film, however, after the prescribed routines are finished, three men successively dance in front of the group. These frames appear to show the improvisational style of dance that had a place in the Early Social Kolomyika tradition. One of these sequences is transcribed into notation as App. 3.3 in the present work.

Two kolomyiky recorded in October 1987 in the town of Prnjavor serve as detailed examples of the Early Social Kolomyika for this study. The dances are labelled as dances "A" and "B" for the purposes of this study. It is impossible to confirm the degree of similarity between the Bosnian and Canadian kolomyika traditions. In this respect, the Prnjavor videos provide only circumstantial evidence as to the forms in western Canada.

Documentation of the forms of Early Social Kolomyiky in western Canada itself is quite scanty. Fieldwork was conducted among participants in this dance tradition by the author for his M.A. thesis and specifically for this project. Informants have provided numerous oral descriptions and a few fragmentary movement demonstrations. Maria

Nahachewsky, John Tataryn, Katharyna Piwowar, and Bohdan Zerebecky each provided descriptions of Early Social Kolomyiky in western Canada with differing structures.

One type of kolomyika, performed in the early years of this century and described by Maria Nahachewsky, involves a closed circle of men. Specific linkages, rotations, or motifs were not remembered.[51]

John Tataryn and others described a kolomyika that was much more common in the Swan Plain area in Saskatchewan, and in other areas as well. The dance involved four, six, or sometimes eight participants in a circle, often alternating male and female. Holding hands behind the backs of their immediate neighbours (low basket hold behind), the dancers rotated in the circle in one direction, then the other. The steps were generally performed quite smoothly, with little stamping. Various types of footwork were used, though the step described as "rivna" by Harasymchuk seems to have been fundamental.[52] Occasionally, the male dancers would hold on tightly, spin as fast as possible, and try to lift the women completely off the floor. If they succeeded, centrifugal force would send the women's feet and legs floating backwards in the air.[53] The dancers also rested in this dance, holding hands and dancing more quietly on the spot. When not tired, the men sometimes performed squatting steps and the women may have turned. Dances A and B in this study share essentially the same structure as the Tataryn kolomyika on the phrase level.[54]

Katharina Piwowar describes a kolomyika performed in her rural community of east central Alberta in the 1929s. The dance is similar to the Tataryn form, but with an additional figure wherein the dancers separate into couples and dance as in the polka.[55]

This figure is not available
due to copyright restrictions

Figure 5. A flying figure similar to that described by John Tataryn and other informants in western Canada. The drawing, however, depicts costumed stage dancers. Reproduced from Andrii Humeniuk, Ukrains'ki narodni tantsi (Kyiv: Naukova dumka, 1968), p. 51.

Bohdan Zerebecky remembers dancing at social events in the city of Saskatoon in the 1960s. The kolomyika there involved dancing in couples, performing a variety of "basic Ukrainian dance steps" in one direction, then the other. The steps included "pokhid skladnyi" (see motif "ig"), "vypad" (see motif "nr"), "uhynennia" (see motif "nm"), and others. Occasionally, someone would step into the centre of the circle and perform some flashy "solo" step, such as "prysiadka" (see motif "fy"). The circle would soon resume its activities again, performing and repeating various steps. The steps themselves did not seem to have a set order, or if they did, not many people knew it. They generally watched a few key persons who would thus informally take a leadership role.[56]

Though a number of people insisted that the dance is sometimes performed today at weddings and similar celebrations in certain rural areas, none of the attempts at recording a performance on video have succeeded to date.[57]

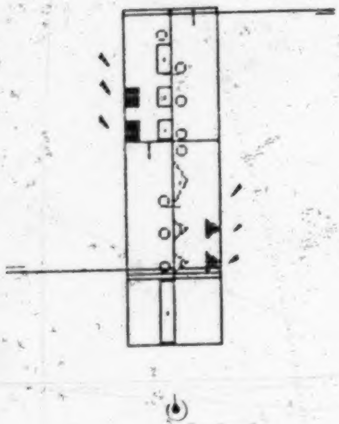
2.4.2 Motifs

The majority of early descriptions of kolomyiky speak little of the actual motifs. Sacher-Masoch, for example, mentions a squatting step performed by the male protagonist at the climax of the dance/struggle. He reveals nothing more about the specific form of this haiduk, however. Most early descriptions suggest a variety of motifs and variants and a volatile improvised form, at least in the couple and solo sections. Descriptions characteristically note only that "the feet move in all imaginable ways."[58]

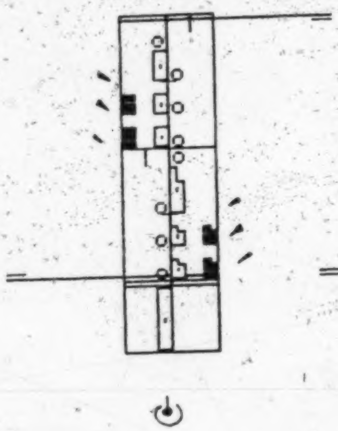
Though early descriptions sometimes mention names for steps, it is clear that the names did not necessarily identify one specific, exact movement sequence. Conversely, it is also clear that far from all social dance motifs in Ukrainian dance had names.[59] This is particularly true of the more individual, improvised sequences, where the movement did not necessarily exist in discrete motifs even in the mind of the dancer. This state of affairs is not unusual in social dance traditions.[60]

The description by Shukhevych stands out for his attention to describing motifs. The following reconstructions are based on this source, though the verbal descriptions are not always particularly clear.

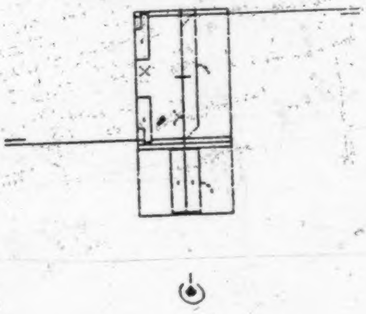
TROPATA 1



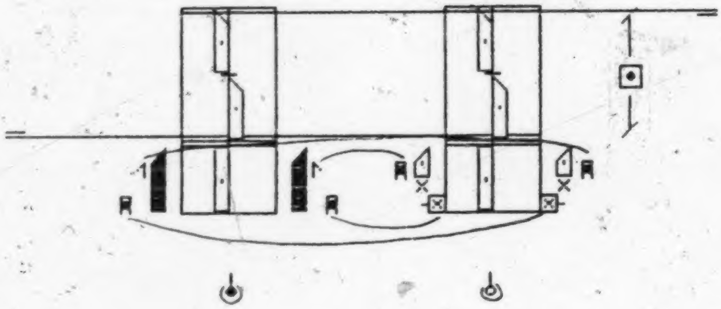
TROPATA 2

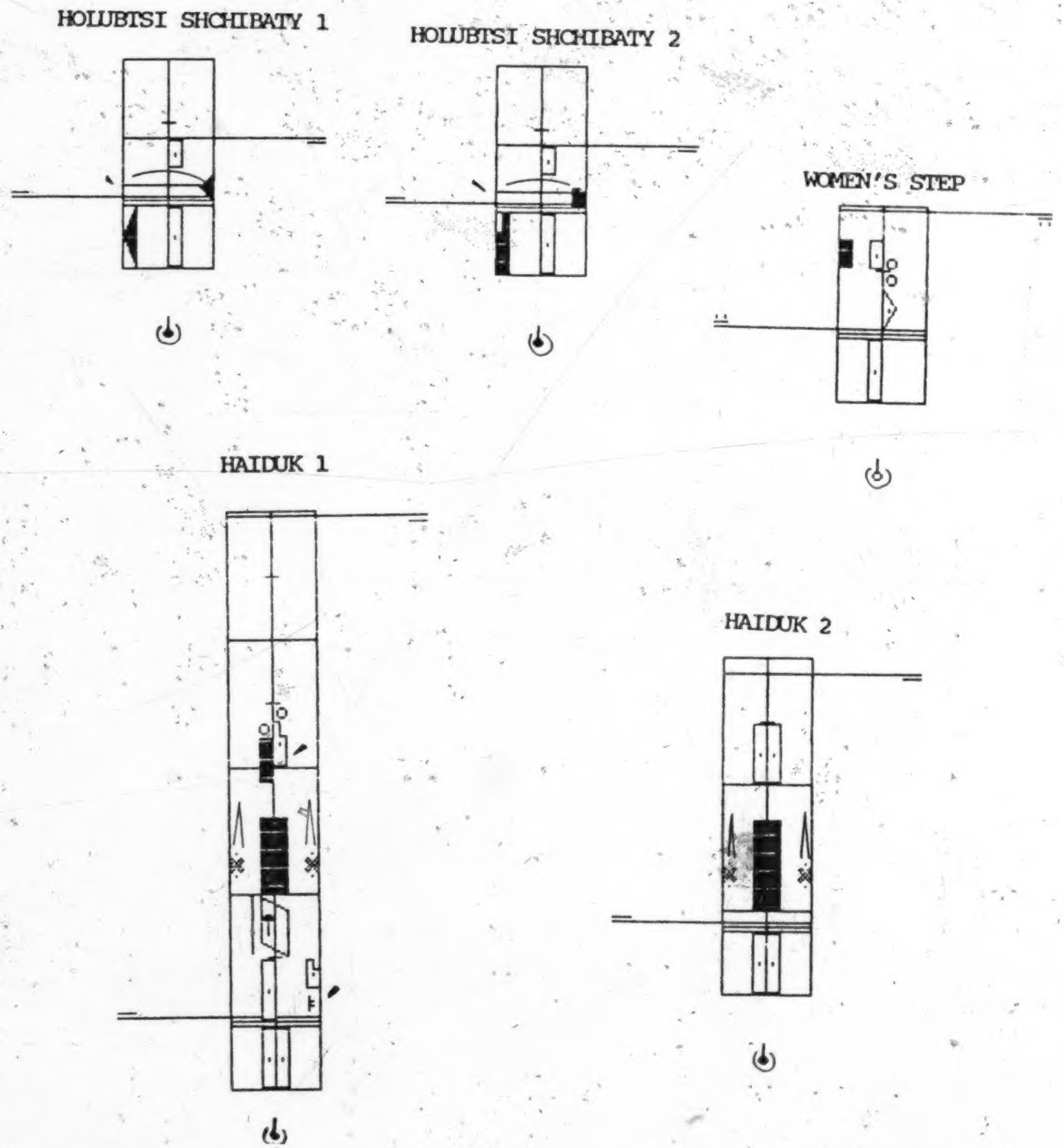


PEREKRUCHUVATY SIA



COUPLE SPIN





HOLUBTSI SHCHIBATY 1

HOLUBTSI SHCHIBATY 2

WOMEN'S STEP

HAIDUK 1

HAIDUK 2

Figure 6. Kinetograms of kolomyika motifs reconstructed from V. Shukhevych, Hutsul'shchyna 3, pp. 78-80.

Kolberg's description suggests a motif similar to Shukhevych's tropata, and establishes the rhythm clearly.

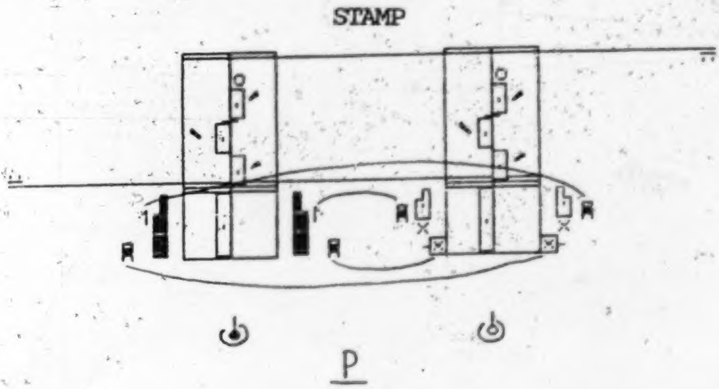
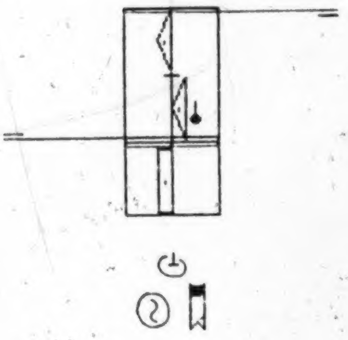


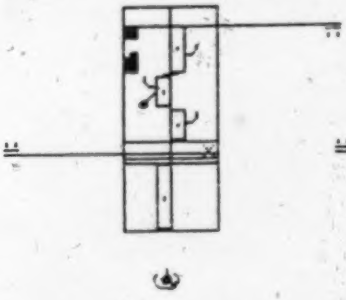
Figure 7. Kinetogram of a stamping motif as reconstructed from the description by Kolberg in Pokucie 3, p.3.

Harasymchuk refers to a number of motifs performed during kolomyiky and older kolomyika-type dances. These include "rivna," "holubtsi shchibaty," numerous variants of "tropit," "osnovnyi kolomyikovyi krok," "perepletiukha," "nozhychky," "haiduk," and others. Harasymchuk describes the steps verbally and includes little diagrams of feet performing the movements, though the descriptions are not always clear. The motifs are reconstructed by the present author.

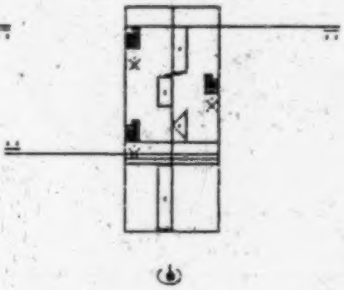
RIVNA



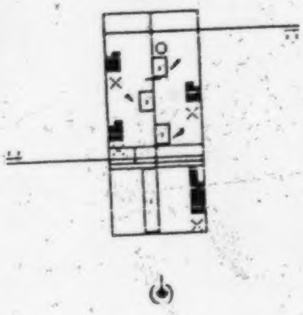
OSNOVNYI KOLOMYIKOVYI KROK



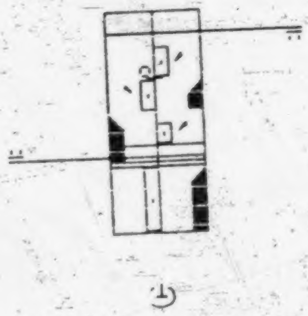
PIVTORAK



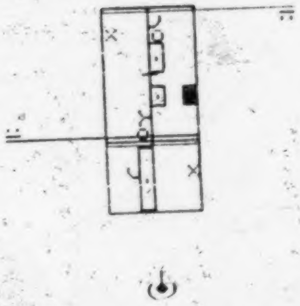
TROPIT 1



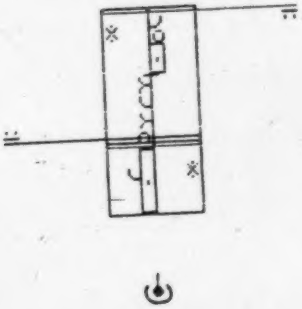
TROPIT 2



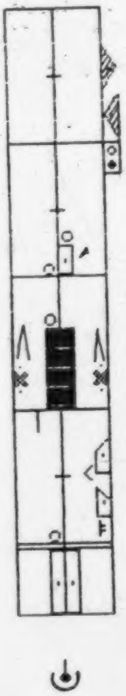
TROPIT 3



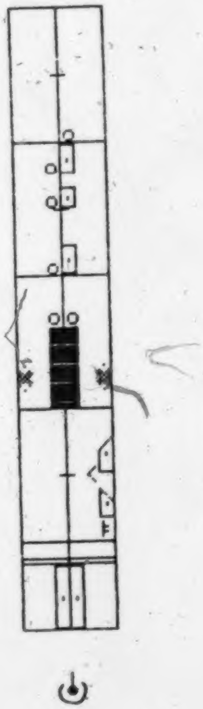
TROPIT 4



HAIDUK 1



HAIDUK 2



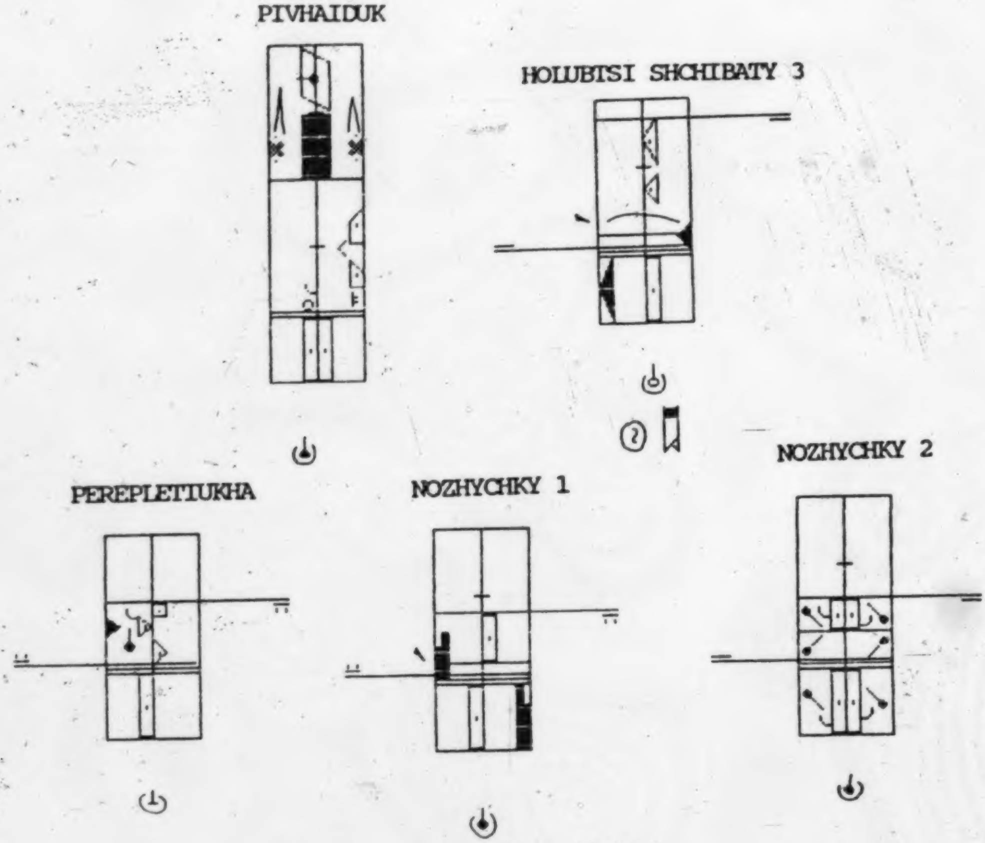

PIVHAIDUK
HOLUBTSI SHCHIBATY 3
PEREPLETIUKHA
NOZHYCHKY 1
NOZHYCHKY 2

Figure 8. Kinetograms of selected kolomyika motifs as reconstructed from the descriptions by Roman Harasymchuk in *Tańce huculskie* in *Prace etnograficzne* 5. (L'viv: Towarzystwo Ludoznawcze, 1939), pp. 20, 26, 28-30, 36, 58, 59, 60, 90-1, 260-70.

The reconstructions suggest quite a variety of forms, though strong similarities can also be seen from one author to the next. It appears that Shukhevych's "perekruchuvannia" (spinning step) and Harasymchuk's "rivna" are closely related. Other motifs, such as "haiduk," "tropit" ("tropata"), and "holubtsi shchibaty" also seem to recur in the different sources.

The Canadian informants remembered primarily regular spinning and resting motifs in their kolomyiky. They were not able to provide much of a technical description. The motifs performed while spinning were done smoothly ("rivno"). The dancers did not stamp as much as in the hutsulka. Men occasionally performed squatting steps, haiduky, when the circle was not in motion. Apparently a "polka step" was sometimes used while resting and while spinning in couples.

The Prnjavor data, because it is recorded on video, provides much more specific information about kolomyika motifs. Nothing in the Prnjavor kolomyiky seems to contradict the oral descriptions from Canada.

All of the sources suggest that the motifs are performed in strict relationship with the music. Almost all motifs are performed in one measure (one half-note) of music. A few motifs take up only half a measure, and are repeated twice to fill the basic musical unit. Only rarely do motifs take up two measures of music before repeating, and these are individually performed "display motifs" for the most part. Motifs performed while travelling repeat identically, while stationary motifs repeat symmetrically. The occurrence of movement patterns which are not repeated consecutively is fairly common, particularly in transitional phases.

While the duration of the motifs in Early Social Kolomyiky appears to be quite standard, their internal rhythm shows a great deal of variety. Indeed, it is not uncommon for two or more variations of a step to differ only in rhythm. Such is the case for motifs "fd2" and "eil," for example. Since such changes within each measure depend more on choreotechnical factors such as the rate of travel, the rhythm of the motifs are only loosely connected with the exact rhythm of the musical accompaniment.[61]

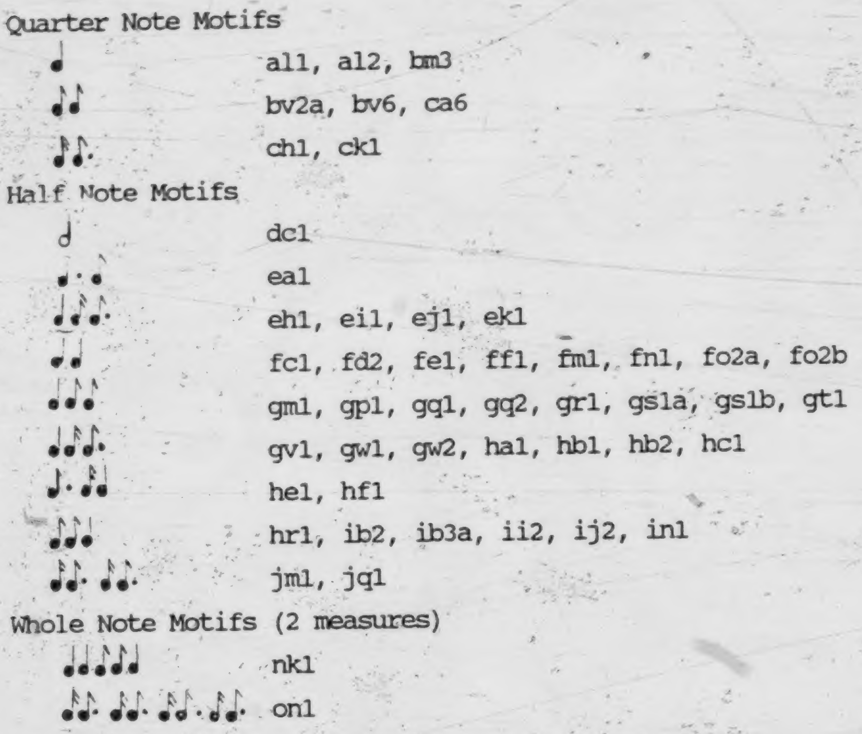

Quarter Note Motifs
al1, al2, bm3
bv2a, bv6, ca6
ch1, ck1
Half Note Motifs
dc1
ea1
eh1, ei1, ej1, ek1
fc1, fd2, fe1, ff1, fm1, fn1, fo2a, fo2b
gm1, gp1, gq1, gq2, gr1, gs1a, gs1b, gt1
gv1, gw1, gw2, ha1, hb1, hb2, hc1
he1, hf1
hr1, ib2, ib3a, ii2, ij2, in1
jm1, jq1
Whole Note Motifs (2 measures)
nk1
on1

Figure 9. Rhythms of motifs found in Dances A and B.

The video material clearly shows one group of motifs used during spinning and another during resting phases. A third group of motifs may best be characterized as "display motifs," and is used more on an individual basis while the circle is stationary. These three categories are not inconsistent with the evidence from the earlier sources.

Three different steps are used to travel in the circle, each with a number of variations. These steps are performed by all the participants. Since the Prnjavor tradition has no specific names for the various steps, they will be labeled "rivna,"[62] "kolomyikovyi skok,"[63] and "dorizhka"[64] for this study.

Numerous steps performed while stationary, including "resting step 1," resting step 2," "step-touch," "side step,"[65] and "tynok,"[66] serve the function of resting steps.

Display steps include "vykhyliasnyk," "pletennia," "uhynennia skladna,"[67] and "two gestures."[68]

At this level, the incidence of the steps in dance A can be represented as in App. 2.1. This type of representation clearly shows the different segments in the dance (to be treated as phrases in section 2.4.4 below) where the dancers spin in the circle, rest on the spot, or perform display steps. Such a generalized representation, however, does not show the complexity of the dance in other aspects. Since not all dancers perform the same step at the same time, the changing movement patterns of each dancer are sometimes obscured in this type of formula. Furthermore, each of the steps are not performed identically by the different dancers, nor by the same dancer at all times.[69] Indeed, much of the complexity of the dance becomes apparent only with a more exacting definition for motifs, such as defined in Chapter One. In each case, the motifs which form one step differ from each other by one or two significant features. The table in Figure 10 shows the specific motifs as they are related to the general steps.

rivna	ea1, eh1, ei1, ej1, ek1, fc1, fd2, fe1, ff1
kolomyikovyi skok	gm1, gp1, gv1, gw1, gw2, ha1, hb1, hb2, hr1
dorizhka	bv2a, bv6, ca6, ck1
resting step 1	gq1, gq2, gr1, gs1a, gs1b, gt1, hc1
resting step 2	he1, hf1, ib2, ib3a, ii2, hf1
step-touch	fm1, fn1, fo2a, fo2b
side step	al1, al2, bm3, in1
tynok	ij2
vykhyliasnyk	on1, jq1
pletennia	ch1, jm1
uhynennia skladna	nk1
two gestures	dc1

Figure 10. Table of the specific motifs found in dances A and B, and the general steps to which each relates.

The detailed structural formula in App. 2.2 illustrates the sequence of incidence of each motif for each dancer and brings out the complexity of actual movement patterns in the dance. Such diversity may not be foremost in the minds of the dancers themselves, nor of an ethnographer presenting a brief oral description. They do, however, play an important part in the texture, feeling, and substance of the dance.

The motifs often change gradually over a number of repeated performances, merging somewhat imperceptibly from one to another as one or more elements increase, decrease, or change direction.[70]

The display motifs performed in the two Prnjavor videos are somewhat problematic and require additional attention. Though they are somewhat organically integrated into the movement material surrounding them, they are performed in a strikingly uniform and repetitive manner. According to the descriptions from our various sources, however, the dancers are said to "move their feet in every possible direction." We should expect quite irregular and unpredictable movement patterns. The solution to this quandary seems to be that the display motifs in these dances are actually derived from staged dances that the participants had learned in their youth. (Staged kolomyika styles, as we will see, are characterized by much greater regularity and conformity on the motif level.) The majority of display motifs are performed by the three women who have had some training for staged Ukrainian dance. The other dancers simply continue with a more passive resting motif at this time and watch the performers of the display motifs.[71] Such "contamination" of the older Social Kolomyika with stage elements does not seem unusual or disruptive in the minds of the dancers. The very same phenomenon is documented in Hutsul villages since at least 1927.[72] It has been occurring in Canada since the 1950s, and possibly for several decades before that.[73] Though the evidence is not conclusive, it seems that improvised display segments, at least for male dancers in the earlier decades of this century, looked more like that performed in the North Dakota film, App. 3.3.

2.4.3 Motif Sequences

As evinced by the practice of defining the kolomyika from its rhythmic structure, the music for this dance is organized into discrete musical phrases. This fact is corroborated by the vast number of kolomyika melodies documented on paper and in sound recordings. The musical phrases are most often eight measures in length. Occasionally, the last four measures are repeated (or varied) to produce an augmented musical phrase of twelve measures.[74] Instrumentalists for Early

Social Kolomyiky generally repeated the melodies indefinitely, for as long as the dance lasted. The Prnjavor videos illustrate that, at least sometimes, the musical phrases do not always conform to this model. The musicians, in fact, play a medley of tunes to accompany the dance. Some of these melodies conform to the kolomyika prototype, though others are selected from a repertoire of other Ukrainian as well as non-Ukrainian forms. As a result, we find ten measure (B5), fourteen measure (B10), and sixteen measure (A11, B6, B9) musical phrases in addition to the more common eight and twelve measure units. The musicians also deviate from the theoretical norm in other respects. Sometimes the lead musician adds a half measure, measure, or more to the phrases in the dance. These latter additions appear unintentional, and usually occur in transitions between dissimilar musical phrases, or when the musician is distracted by some external activity.[75]

The dance motifs are connected into sequences which have little to do with the beginning and ending of the musical phrases. Early sources do not speak of any specific relationship between the musical phrases and motif sequences. They do give the impression that the motifs vary with some degree of irregularity, inspired by personal whim rather than musical prescription. Harasymchuk's descriptions, very detailed in respect to major structural units and in respect to motifs, do not make any clear statement as to the number of times that each motif is repeated. In any case, the Prnjavor videos give very clear information on this issue. The musical phrases are disregarded almost entirely in changing from one motif to another.

The exact defined length of motif sequences in the Prnjavor data are somewhat arbitrary, as the motifs often graduate smoothly into each other.[76] Using the calibration set for this project, however, some clear patterns appear. In dance A, for example, the longest motif sequences occur as the group has gained some momentum spinning in the circle. Longer sequences of motif repetition are also found in some instances while dancers are resting and watching others execute display motifs. These longer sequences commonly involve some twelve or fifteen measures. They are most often preceeded and followed by shorter sequences as the dancers adapt to the accellerating or decellerating circle. Such transitional phrases in the dance often involve movement patterns performed only once,[77] twice, or three times.

The length of the motif sequences are clearly quite unrelated to the musical phrases, but rather affected by interpersonal factors. Generally speaking, the turning figures appear to continue longer if the circle turns evenly and quickly. This is the case in B3-8 and B12-14. Such sequences are perceived as successful and desirable by the performers. On the other hand, the spinning figures are cut short if someone dances out of rhythm, or due to some other choreotechnic problem. Such seems to be the case in A3-4 and A8-9 when the group turns counter-clockwise. Dancer 3 chooses to perform motif "bv6," a quarter-note motif whose rhythm is different from the others and interferes somewhat with the smoothness of the progression.

The stationary figure is sometimes lengthened by bursts of energy on the part of one or two of the dancers who demonstrate the urge to perform display motifs. It also seems to be lengthened by the opposite - fatigue. Other factors that affect the relative duration of the spinning and the resting motif sequences include dizziness or lack of orientation during spinning, as well as heat and tiredness.

The motifs performed during spinning phrases need to be quite regular for choreotechnical reasons. Resting steps are repetitive because of their very function. Display motifs, on the other hand, can be expected to be less uniform. This is also related to their basic function. It must be the display motifs, after all, that caused the early observers to call the movement of the kolomyika so chaotic, "moving the feet in every direction imaginable." The North Dakota improvisations seem to suit the function of display motifs better than the Prnjavor material on film. A number of improvised sequences by male dancers during the same evening in Prnjavor (not recorded on video) included occasional "haiduky" and other motifs. They seemed more characteristic of the traditional style.

The Prnjavor videos clearly show that the dancers communicate by means of kinetic signals. Signals to start the turning figure consist of a change in footwork (A1), lifting of the arms (A1, A6), dropping the head (A3), approaching the centre of the circle (A6), or simply starting to shift in the intended direction (A6). In dance B, two of the dancers clap their hands to signal this change (B3, B11, B19). The desire to stop is generally indicated by a breaking action with the feet and corresponding pulling on the hands and bodies of the adjacent dancers (A3, A9). Tactile signals are easily communicated in these kolomyiky with four dancers, as each person directly touches everyone else with either their hands, arms, or back. Even when only one of the dancers wants to stop and the others want to continue spinning, the actions of that person can cause the circle to wobble and eventually come to a halt. In all cases, the resulting dance is clearly a compromise of the desires and decisions of the dancers, with each individual sending more or less strong leadership signals at any given time. In dance A, for example, dancer 1 shows a great deal of initiative in starting the circle in motion and in stopping its progress. The others follow more or less passively. This dancer is also the most aggressive in performing display motifs.

The interrelationships of the dancers and the "negotiations" to affect the activity of the group are brought out by a brief kinetic dialogue between dancer 1 and dancer 5 in A13-4. Dancer 5 desires and expects to spin to the right with the group, as is normal following a spinning sequence to the left. Dancer 1, however, wishes to perform some display motifs, and therefore would prefer to abandon the spinning phrases at this point. Each dancer sends the appropriate kinetic signals and receives a negative response from the other. Dancer 5 then sends a second, stronger signal to start turning, hoping that the other will consent. Dancer 1, however, is able to veto this request since everyone's cooperation is vital for the group to spin. Before the situation can be resolved, however, the musicians send a signal of their own and end the dance.

The various sources discussed above make it quite clear that not all dancers perform the same motifs at the same time in Early Social Kolomyiky. Indeed, the segments of the dances seem to vary in terms of the kinetic uniformity of those involved.

The greatest degree of uniformity is required when the dancers spin in a tight, closed circle. Here, spacial and rhythmic consistency are essential for the dance to succeed technically. The dancers must submit their personal interests to that of the group in this matter (though, as we have seen, they can negotiate for influence upon the whole group as well). Dancing in couples requires rhythmic and spacial compatibility in the movements of the partners, but can allow some diversity from one couple to another. In Kolberg's description, for example, during the "na pered" and "z hory" figures, each couple seems to move forward, backward, spin or remain on the spot somewhat independently. Still, however, the basic circular formation seems to be maintained in deference to the larger group. The length of the figures is also set collectively.

During the stationary figures, all dancers have a fair degree of individual freedom. In the Prnjavor and Canadian kolomyika forms, they can choose from the different variations of the resting steps or to perform some more energetic display steps.

The male dancers in Kolberg's dance are allowed a relatively great degree of individual expression in comparison with the females. This individualism comes out in the preliminary figure of each dance in the song and movements. It is the men, too, who decide when and where to lift or throw their partners into the air. The women can only choose to cooperate and emphasize the movement or not. Similar relationships between men and women are found in most closed couple dances in Western cultures, where the male is expected to "lead" his partner.

The display steps provide the most opportunity for diversity between dancers. This is clear in the multiform patterns in A11-2 and B15-9, where practically every individual is performing a different motif. This phenomenon becomes much more vivid, however, when considering the North Dakota improvisations or the movements of Ievka and her partner in Sacher-Masoch's passage. In these segments of dance, particularly when the dancer performs without physical contact with anyone else, he or she is free to vary the motif and its performance in terms of spacial direction, rhythm, dynamics, and many other features. Indeed, diversity is the salient feature of this part of the kolomyika.[78]

In this light, another factor that may affect the length of the motif sequences becomes apparent. The display sequences emphasize individualism as opposed to the spinning figures, which stress the group. Preference for the looser and more flexible display sequences may indicate a desire to distance onesself from the tight-knit unity of the spinning motifs, and symbolically from the other dancers. Such desires, if they exist, may be conscious or subconscious, and are not explicitly apparent in the material before us.

2.4.4 Phrases

As defined for this study, motif sequences are combined into phrases when the dancers perform them with similar linkage, locomotion, rotation, and formation. Conversely, the boundaries of phrases are identifiable by changes in relationships between the dancers, when a spinning group stops or starts its movement, or by a change in formation.

The number of motif sequences in a phrase is not apparent from most verbal descriptions, though it is evident in the Prnjavor videos. The number and order of motif sequences in a phrase varies quite substantially from phrase to phrase, dancer to dancer, and from performance to performance. The motif sequences combine somewhat organically to constitute a phrase, changing, as we have seen, whenever acceleration or deceleration warrants. Spinning and resting phrases are generally simple in composition. Display phrases, on the other hand, can be quite complex. They can consist of many short, diverse motif sequences and nonrepeating movements.

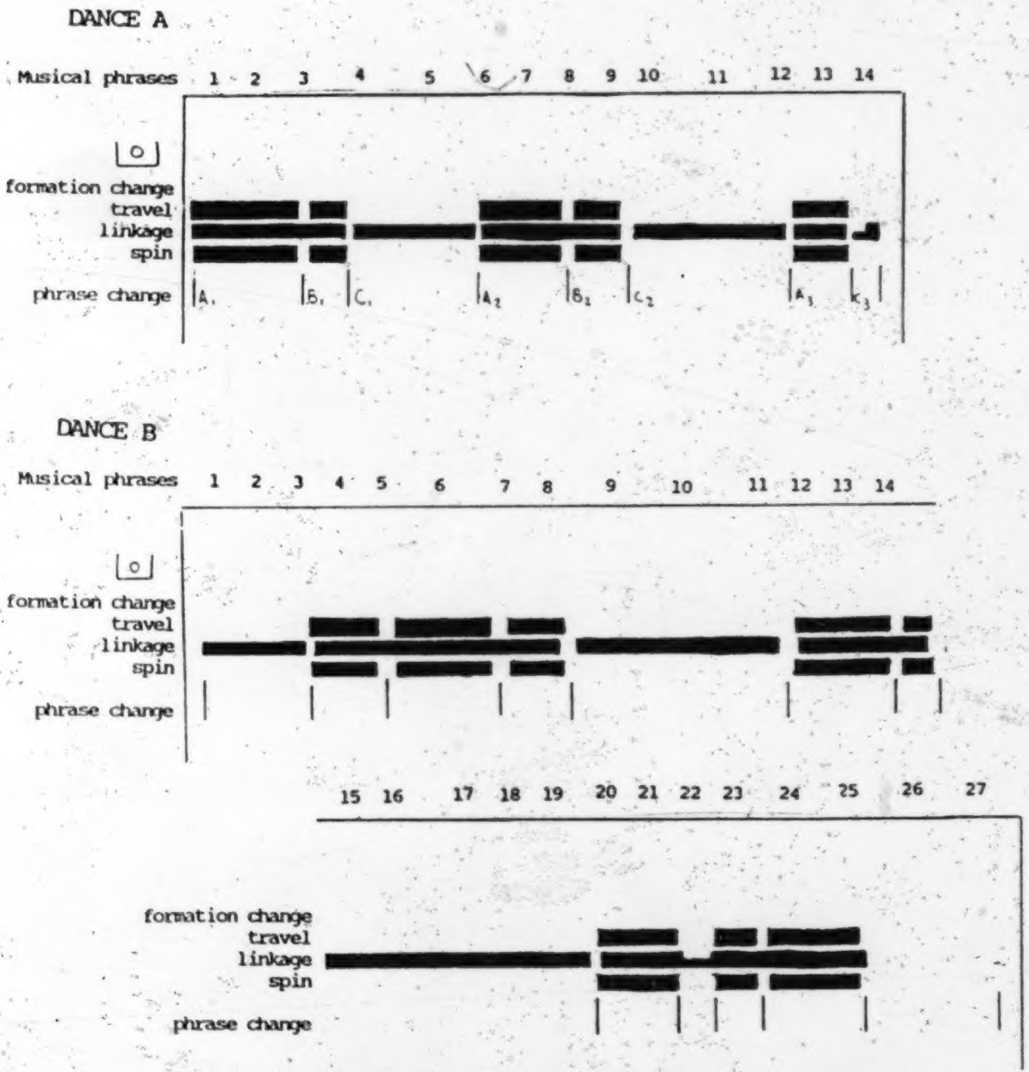

DANCE A
Musical phrases
1 2 3 4 5 6 7 8 9 10 11 12 13 14
formation change
travel
linkage
spin
phrase change
A1 B1 C1 A2 B2 C2 A3 K3
DANCE B
Musical phrases
1 2 3 4 5 6 7 8 9 10 11 12 13 14
formation change
travel
linkage
spin
phrase change
15 16 17 18 19 20 21 22 23 24 25 26 27
formation change
travel
linkage
spin
phrase change

Figure 11. Graphic representation of the phrases in dances A and B.

This figure is not available

due to copyright restrictions.

Figure 12. Photograph of a kolomyika during a house party in Swan Plain district, Saskatchewan. Reproduced from Pioneers Settled, We Continue.....: Swan Plain and Surrounding Districts History Book (Swan Plain: Swan Plain History Book Committee, 1983), p. 320.

When the circle is closed, the dancers either hold hands with their neighbours, or reach behind their neighbour's back to join hands with the second person on each side. This is called the "hrebinka" (comb).[79] In the Prnjavor material, the dancers hold hands, make a hrebinka, and sometimes dance without contact. Canadian kolomyika of this type involve the same three linkages plus the option of placing the hand on partners' shoulders.[80] The phrase structure of dances A and B are shown graphically in Figure 11. The graphs indicate changes in formation, travelling, linkage, and spinning.

Early Social Kolomyiky are often fairly developed on the phrase level. Much of the focus of these dances is precisely on these changes and alternations.[81] Closed circles stop and start spinning often, sometimes involving changes in arm contacts at the same time.[82] Similarly, the group sometimes changes from a simple circle to a ring of couples,[83] a zirnytsia,[84] or a flying circle.[85] The various structures of Early Social Kolomyiky can be represented on the phrase level by the following diagrams.[86]

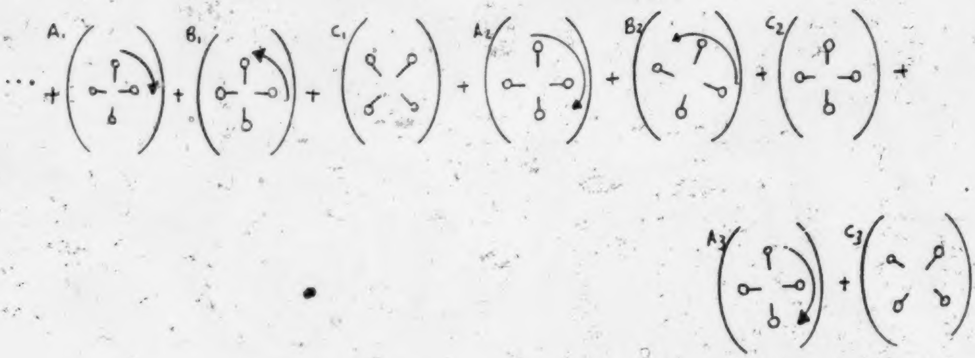


Figure 13. Floor plan representation of the phrases in Dance A from Prnjavor. On this level, the structure appears to be identical with that described by John Tataryn and others in western Canada.

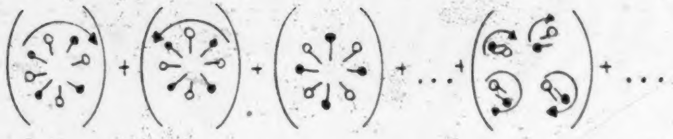


Figure 14. Floor plan representation of the phrases in the kolomyika described by Katharina Piwowar.

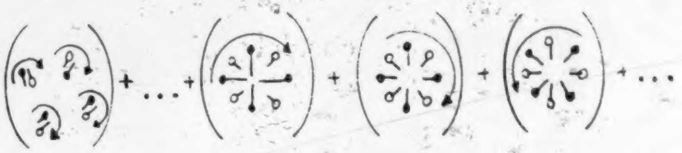


Figure 15. Floor plan representation of the phrases in the kolomyika from Iabloniv described by Harasymchuk.

2.4.5 Sections

The bounds of a section, as defined in this study, are identified by a change in basic formation or in the character of the music. Three formations are found in our data to this point. They are "the circle," "the circle with 'soloists' in the centre," and "randomly distributed couples."[87] As was made apparent in the discussion of phrases, the circular formation in these dances is subject to numerous variations.

Every one of the kolomyiky seen among the Ukrainians of Yugoslavia and almost all Canadian forms consisted of circular formations. The great preponderance of the circular formation among the emigré communities, even late in the twentieth century, is striking in the light of Harasymchuk's observations about the strong rise of couple forms. The process of the disintegration of the circle formation apparently did not apply in Canada nor Bosnia. Indeed, if the kolomyika's function as a Ukrainian cultural marker increased, the tendency to retain the circular formation would also increase in order to keep it differentiated from the many couple dances common in the adoptive cultures.[88]

The formation involving select dancers in the centre of the circle is called dancing "na vyhodu" (for convenience) by Harasymchuk's informants.[89] It was in this location that a couple or individual enjoyed the most favourable conditions for dancing. This was true because of the physical space and because of the focus of attention that accompanied the location. Such an arrangement is depicted by de Vollan and Sacher-Masoch in the nineteenth century. Harasymchuk does not describe dancing "na vyhodu" in his description of kolomyiky as such, though this formation has its place in other early kolomyika-type dances[90] as well as in many kolomyika-kozachok dances.[91]

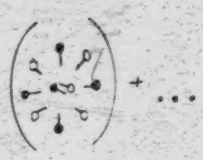


Figure 16. Floor plan representation of the phrases in the kolomyika described by de Vollan.

This element is also occasionally mentioned in descriptions of Canadian Early Social Kolomyiky.[92] In the case of the Zerebecky kolomyika, the element of a soloist in the centre appears intermittently. Whereas most Early Social dances seem to be performed entirely in one formation, this kolomyika consists of numerous sections.

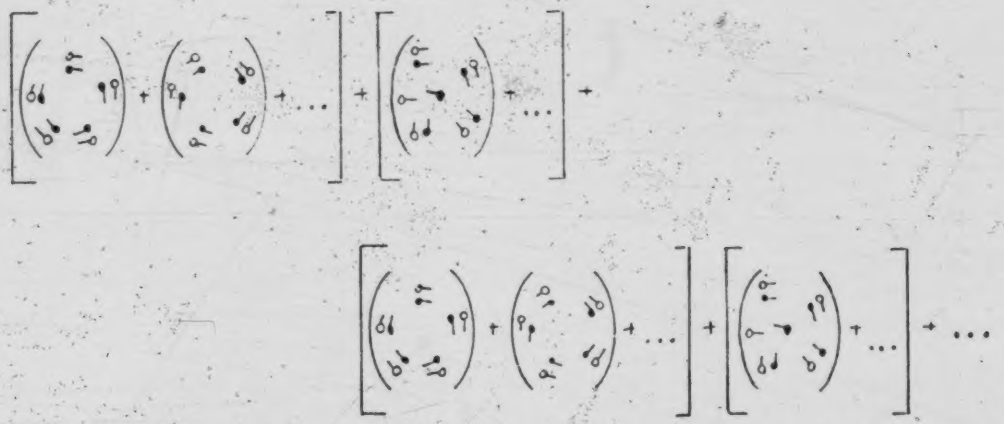


Figure 17. Floor plan representation of the sections in the kolomyika described by Bohdan Zerebecky.

Kolomyiky which consist of randomly distributed couples are documented by Vahylevych and Shukhevych.[93]

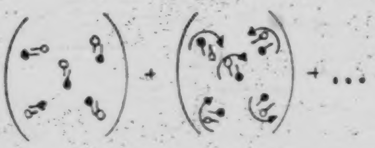


Figure 18. Floor plan representation of the phrases in the kolomyika described by Shukhevych.

2.4.6 Parts

Only a few kolomyiky are composed of more than one part, that is, more than one segment with contrasting musical segments. Kolberg's description of the Chortovets' kolomyika indicates that various segments of the dance were performed with different character and in different tempos. The men sang to introduce the dance. In general, the parts of the dance increased in tempo and liveliness incrementally.[94]

2.4.7 Dances

None of the descriptions of dances quantify the length of a kolomyika. The only indications of the length of the dances are comments such as "the dancers continued until they were sweating," or "the musicians played for an hour without stopping." It is quite clear that the length of the dance depends on the musicians' interest, desire for remuneration, fatigue, hunger, thirst, etc. When they stopped playing, the dance ended. Most of the same factors influence the dancers' desire to continue, though an exit by some of the dancers does not necessarily constitute an end to the kolomyika. Indeed, in each of the Prnjavor videos, one of the dancers leaves in the middle of the dance and is replaced by another. This served more to rejuvenate the dance than to end it.[95]

2.4.8 Dance Cycles

The most complex kolomyika structures are those described by Oskar Kolberg. Both the kolomyika from Chortovets' and from Iaseniv Pil'nyi are actually dance cycles, consisting of three dances each, with the musicians stopping briefly in between. In the Chortovets' material, the three component dances are called the "kolomyika" proper, "peredok," and "z hory" respectively. Each of the dances may be further divisible into sections, and certainly into numerous phrases. The description is general, and does not provide more specific detail. The structure of this dance cycle can be schematically represented as follows.

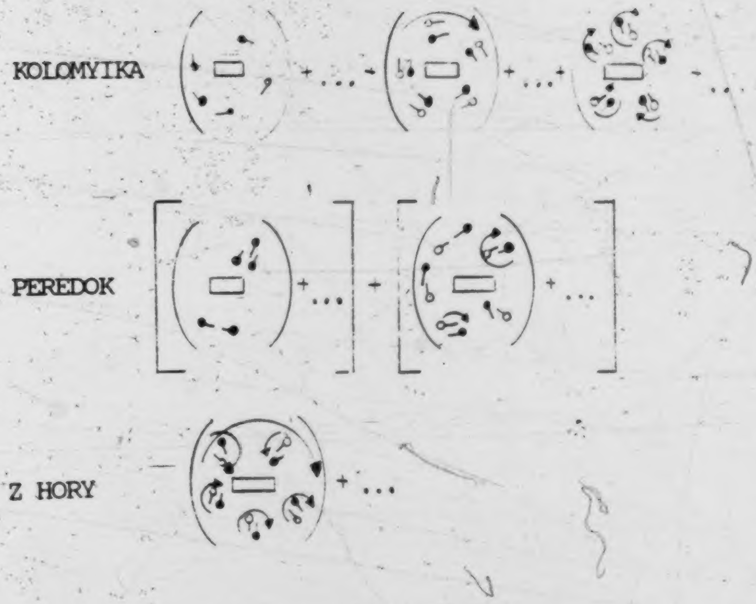


Figure 19. Floor plan representation of the kolomyika dance cycle from Chortovets' described by Kolberg.

2.4.9 Composition

Segments of a dance can be connected to each other in various ways. As established by the ICTM Folk Dance Study Group,

> ... folk dance forms are designed according to two different principles of composition: the linking principle and the grouping principle.
> The segments of a form which is designed according to the linking principle are arranged so that the number of the segments and their correlations are not fixed. These forms usually appear as open forms. Forms designed according to the grouping principle are identified by the fact that the number and correlation of the segments (sequence, proportions, relationships) are in some way balanced by internal connections. These forms usually appear as closed forms.[96]

Thus we will consider "linked compositions" and "grouped compositions."

Harasymchuk states that the great majority of dances he studies are grouped compositions, consisting of a fixed number of segments (usually two or three). Though the evidence is sometimes inconclusive, the same seems to be true of most of the early descriptions from Ukrainian territory. As closed forms, the dances become longer or shorter primarily by augmentation or abbreviation of each segment itself. A few types of kolomyika from western Canada were also of group composition.[97]

On the other hand, all of the Yugoslavian forms and most of those documented in Canada constitute a "linked composition."[98] More specifically, these dances take the form of a rondo (ABCABCABC...). The rondo is imperfect, however, as each repetition of the spinning phrases and the stationary phrase is slightly different than the others: ($A_1B_1C_1A_2B_2C_2A_3B_3C_3$...).

The strong tendency to grouped compositions in Ukraine but linked compositions in Canada raises several questions. A possible explanation may be that phrases are generally connected by the linking principle, whereas larger units are primarily connected by the grouping principle. Kolberg's Chortovets' kolomyika, for example, clearly illustrates a grouped composition on the level of parts. There may or may not be more than one section to each part. Kolberg does not give enough information to clarify how the phrases are connected within the larger units, though it would seem likely that they are related by the linking principle. Within the dance "z hory," for example, it seems unlikely that the spinning couples continued one and the same movement throughout the entire section. More plausibly, they sometimes changed directions or stopped, depending on their own energy level. Since they continued this section as long as the musicians played, the phrases were likely repeated as many times as necessary; hence the linking principle.

Kolberg notes that frequently only a fragment of the dance cycle was performed. This was especially true during small gatherings. Canadian and Yugoslavian kolomyiky, then, may represent fragments of the larger dance compositions that stabilized and continued to develop as independent forms. Similar fragmentation occurs frequently in Harasymchuk's data from the 1930s. The fragmentary forms could have remained fairly stable, since their linked composition allowed them a great deal of formal flexibility. This hypothesis is somewhat reinforced by the relative simplicity of the diaspora forms.

2.4.10 Number of Participants

The number of participants in Early Social Kolomyiky varies a great deal. A few descriptions indicate a small group of men.[99] More often, as we have seen, a men's part serves only as an introduction to a mixed dance. Oskar Kolberg illustrates that a single circle could expand indefinitely to accommodate a large number of participants;

> In Chortovets' (in Pokuttia) next to a tavern, I saw a circle which was composed of some hundred couples dancing the kolomyika. The movement of their heads, arms, and bodies was great, though not a single person moved out of their place.[100]

The figures in Kolberg's and Shukhevych's publications indicate five to ten couples, likely a more common number. Harasymchuk's descriptions of several decades later sometimes indicate four, six, or eight dancers, often half male and half female. The circles in Canadian and Yugoslavian variants most often involve four dancers, though six or even eight sometimes participate.[101] Though the standard form calls for two men and two women, the dance is sometimes performed by groups of four women, as in the Prnjavor videos used in this project.

The Vahylevych kolomyika, Kolberg's material, and Harasymchuk's description of the dance from the villages of Pistyn' and Velyki Rozheni each include an introductory segment danced by only one gender of the dancers. The latter half of these dances is invariably a mixed couple dance. See Figure 20.

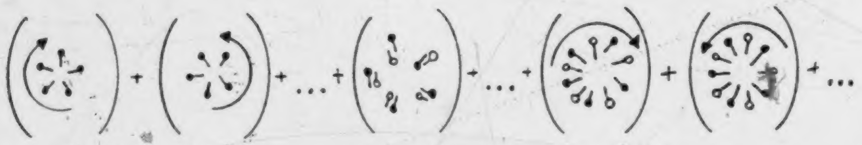


Figure 20. Floor plan representation of the parts in the kolomyika from Velyki Rozheni described by Harasymchuk.

Neither Yugoslavian nor Canadian forms indicate any such feature.

ENDNOTES CHAPTER TWO

1. Several chapters are devoted to the subject in Humeniuk, *Narodne khoreohrafichne mystetstvo Ukrainy*, though he sheds little light on the chronology or early forms of the kolomyika. See pp. 106-7.

2. Olivera Mladenović, *Kolo u juzhnih Slovena*, Etnografski institut, monograph 14, ed. Milorad Vasović (Beograd: Srpska akademija nauka i umetnosti, 1973), p. 26. See also Moszyński, *Kultura ludowa słowian* (1968), pp. 366-74.

3. This is supported in Hnatiuk, *Kolomyiky* 1, pp. XLII-XLIII; Humeniuk, *Narodne khoreohrafichne mystetstvo Ukrainy*, p. 113; "Kolomyika," *Ukrains'ka radians'ka entsyklopediia*.

4. Saban, "Narodni tantsi," p. 358.

5. See, for example, György Martin, *Hungarian Folk Dances*, (Budapest: Corvina, 1988), p. 19. A great deal of research must be undertaken before Ukrainian dance can be analyzed in terms of historical layerings as has been done with Hungarian dance. Only then could the kolomyika be more confidently compared with such neighbouring forms.

6. Filiaret Kolessa, "Ukrains'ka narodnia pisnia na perelomi XVII-XVIII vv." [The Ukrainian folk song at the turn of the 17-18 centuries], in Filiaret Kolessa, *Fol'klorystychni pratsi* [Folkloric works] (Kyiv: Naukova dumka, 1970), pp. 65, 71, 93; Franko, "Do istorii kolomyikovoho rozmiru," p. 233.

7. Franko, "Do istorii kolomyikovoho rozmiru," p. 233.

8. Filiaret Kolessa, "Naverstvovanie i kharakterystychni pryznaky ukrains'kykh narodnikh mel'odii," [Historical layering and characteristic features of Ukrainian folk melodies], in *Zapysky Naukovoho tovarystva im. Shevchenka* 126-7 (L'viv: Naukove tovarystvo im. Shevchenka, 1916), p. 62.

9. The relationship of the kolomyika, krakowiak, and chastushka has received some attention: Nikolai Sumtsov, "Kolomyiky," *Kievskaia starina* 14 (1886), pp. 638-40; Volodymyr Hnatiuk, "Peredne slovo" [Foreword], in *Kolomyiky* 1, pp. xix-xxxiii; N.P. Zhinkin, "Krakoviaki i kolomyiki," *Materiialy do etnolohii i antropolohii* 21-2 (L'viv: Naukove tovarystvo im. Shevchenka, 1929), pp. 219, 239. These writers, however, found it difficult to present an objective and complete discussion of the problem.

10. Kolessa, "Rytmika ukrains'kykh narodnykh pisen'," Andrii Humeniuk, "Khoreohrafichni ta muzychni osnovy tantsiuval'nykh pisen' [The choreographic and musical basics of dance songs]," in *Tantsiuval'ni pisni*, ed. O.I. Dei (Kyiv: Naukova dumka, 1970), pp. 54-5; Harasymchuk, *Tańce huculskie*, pp. 12-6.

11. The two major corpuses of kolomyika texts are Hnatiuk, Kolomyiky, 3 vols. (comprising 8622 songs, reportedly with material collected for an additional 2 vols. which were never published), and Shumada, Kolomyiky, 601 pp.

12. Hnatiuk, Kolomyiky 1, pp. XLII-XLIII; "Kolomyika," Etymolohichnyi slovnyk ukrains'koi movy [Etymological dictionary of the Ukrainian Language] (Kyiv: Naukova dumka, 1985); "Kolomyika," Ukrains'ka radians'ka entsyklopediia; Saban, "Narodni tantsi," p. 360.

13. N. Zhinkin, "Kolomyiky," Chervonyi shliakh, no. 10 (1926), pp. 202, 204-5; Sumtsov, "Kolomyiky," Kievskaia starina, p. 641; Kolessa, "Ukrains'ka narodnia pisnia na perelomi XVII-XVIII vv.," p. 71; Filiaret Kolessa, "Ukrains'ka narodna pisnia v nainovishi fazi svoho rozvytku" [The Ukrainian folk song in the newest phase of its development], in Filiaret Kolessa, Fol'klorystychni pratsi [Folkloristic works] (Kyiv: Naukova dumka, 1970), p. 37.

14. Martin, "Performing Styles in the Dances of the Carpathian Basin," p. 64.

15. A dance called "kolomajka" is documented in Polish folklore. See Kwaśnicowa, Zbiór pląsów 1, p. 334; Janina Marcinkowa and Krystyna Sobczyńska, Folklor Górnego Śląska [Folklore of Upper Silesia] (Warsaw: Centralny Ośrodek Metodyki Upowszechniania Kultury, 1973), pp. 119-23. Schimmerling offers a problematic documentation of a "well known kolomyika danced in Germany and Austria," in his Folk Dance Music of the Slavic Nations, p. 45.

16. For more information on the situation in Halychyna and Bukovyna prior to emigration, see, J.P. Himka, "The Background to Emigration: Ukrainians of Galicia and Bukovyna, 1848-1914," in A Heritage in Transition: Essays in the History of Ukrainians in Canada, ed., Manoly R. Lupul (Toronto: McClelland and Stewart, 1982), pp. 11-31. This collection includes other articles relevant to Ukrainian Canadian Immigration and cultural life; Vladimir J. Kaye and Frances Swyripa, "Settlement and Colonization," in Heritage in Transition: Essays in the History of Ukrainians in Canada, ed., Manoly R. Lupul (Toronto: McClelland and Stewart, 1982), pp. 32-58. See also Mykhailo Marunchak, The Ukrainian Canadians: A History (Winnipeg: Ukrainian Free Academy of Sciences, 1970), and numerous others. For more information on Ukrainian emigration in general, see "Ukrainians Abroad," Ukraine: A Concise Encyclopedia 2, pp. 1093-262.

17. Lange, Nature of Dance; Boas, Function of Dance in Human Society; Royce, Anthropology of Dance, pp. 83-5; Spencer, ed., Society and the Dance, p. 3.

18. Roderyk Lange, "On the Differences Between the Rural and the Urban: Traditional Polish Peasant Dancing," Yearbook of the

International Council 6 (1974), pp. 44-51; Crum, "Ukrainian Folk Dance in North America," pp. 5-7.

19. Vahylevych, "Huculowé," p. 45; Kolberg, Pokucie 3, p. 1; and other early sources make note of the popularity of dance in Western Ukraine.

20. A famous early example of this phenomenon in dance ethnography involved Cecil Sharp. He "discovered" the Kentucky Running Set in the U.S.A. in the early years of this century. This form had long been extinct in England, the dance's country of origin. See Cecil Sharp, The Country Dance Book, part 5 (London: 1918). This episode is described in Crum, "Ukrainian Folk Dance in North America," p. 5.

21. Harasymchuk wrote an extensive description of the contexts for dance in the Hutsul area. It was not published in his 1939 work, but did form a part of the 1956 version of this study. See Harasymchuk, "Rozvytok," pp. 63-155. See also Humeniuk, Narodne khoreohrafichne mystetstvo Ukrainy, pp. 28-35. Sources that deal with Ukrainian customs and traditions and mention dance include Kylymnyk, Ukrains'kyi rik; M. Shubravs'ka, Vesillia, 2 vols. (Kyiv: Naukova dumka, 1972).

22. Onyshchuk, "Z narodnoho zhytia Hutsuliv," pp. 90-113; Harasymchuk, "Rozvytok," pp. 117-31.

23. The four annual fasting periods occur before the feasts of the Nativity, Easter, Sts. Peter and Paul, and the Transfiguration.

24. Harasymchuk, "Rozvytok," pp. 87-145.

25. Robert B. Klymasz, Ukrainian Folklore in Canada: An Immigrant Complex in Transition (New York: Arno Press, 1981), pp. 81-8.

26. See Nahachewsky, "First Existence Folk Dance Forms," pp. 41-69 for more detailed descriptions of Ukrainian dances and their contexts in two settlements on the Canadian prairies. This information is based largely on interviews with participants.

27. The four basic social dances in Prnjavor are the polka, waltz, Serbian kolo, and the kolomyika. The Yugoslavian Ukrainian community is mentioned specifically here because the video data used for this study was recorded there. See section 2.4.1 below.

28. These lithographs are reproduced as Figures 2 and 3 in this study.

29. Vahylevych, "Huculowe," p. 46. This text was also republished in Russian as D.I. Vagilevich, "Gutsuly, obitateli vostochnoi otrasli karpatskikh gor," Panteon (St. Petersburg) 21 (1855), book 5, part 3, pp. 38-9. This English translation and those that follow are made by A.N.

30. Sacher-Masoch, "Galizische Geschichten." The novel has been republished separately. This exerpt was retranslated from a Ukrainian citation; Lev Sapohivsky, "Sakher-Masokh a Rusyny," Zoria. Pismo literaturno-naukove (L'viv), no. 23, p. 300.

31. De Vollan, Ugro-russkiia narodnyia p'esni, p. 16. The description is copied in Nikolai F. Sumtsov, "Kolomyiky," Kievskaia starina, p. 641; translated into Ukrainian by Vasyl' Lukych in N. Sumtsov, "Kolomyiky," Zoria 19 (1895), p. 378; also, N. Sumtsov, "Kolomyika," Èntsiklopedicheskii slovar, ed. Brokgauz and Efron, 1894.

32. Western Ukrainians called themselves "Rusyny," from where the name "Ruthenian" is derived. [AN]

33. Kolberg, Pokucie 3, pp. vii-viii.

34. This is illustrated in Figure 2. [AN]

35. Back into their line. [AN]

36. Mountaineer dance characterized by very fast tempo and lively movement. [AN]

37. In the waltz and obertas of that time, the couples remained around the circumference of the dance area. [AN]

38. The name "hora" may belie a relation to the dance named "hora" known in other Slavic countries. In this case, contrary to what Kolberg suggests, "hora" would not be a corruption of "z hory," but vice versa. The Rumanian and other forms of the hora may be related to the old family of circle dances discussed at the beginning of this chapter.

39. Kolberg, Pokucie 3, pp. 2-6. Exerpts of this passage are paraphrased and translated into Ukrainian in N.P. Zhinkin, "Kolomyiky," p. 203-4.

40. Brief descriptions are found in Sanockie-Krosnieńskie 2, p. 666; Ruś Czerwona 2, p. 1189; Ruś Karpacka 1, pp. 407, 413-7. Numerous kolomyika melodies are found in these volumes as well as in Pokucie and Przemyskie.

41. Shukhevych, Hutsul'shchyna 3, pp. 78-80. The description is paraphrased in Polish in Adam Fischer, Rusini. Etnograficzniej zarys [The Ruthenians: Ethnographic sketch] (L'viv: 1928), pp. 157-8, and in German in Senkiv, Die Hirtenkultur der Huzulen, pp. 103-7.

42. In the 1939 publication, however, it is dealt with as a separate category of its own. Though the actual number of kolomyika-type dances does not change from the 1939 to the 1956 versions of Harasymchuk's study, the categories are somewhat different. The inclusion of the kolomyika into the "older kolomyika-type" seems

to result from a clearer definition of the "newer kolomyika-type dances. Numerous other changes in the later document, however, prepared within the Soviet context, seem geared more to accommodate the political regime than to improve the work academically.

43. Harasymchuk stated that this second group of kolomyiky occured infrequently in the 1930s, and only since 1927. It is derived under the influence of stylized, staged dance. Harasymchuk, Tance huculskie, pp. 51, 55.

44. The zirnytsia or "star figure" involves an even number of participants, most often men, in a closed circle. The dancers hold hands tightly, while every alternate dancer leans backward. These dancers' hold their bodies stiff and allow their heels to move almost to the very centre of the circle. They hang almost horizontally above the ground. The others, meanwhile, support most of their combined weight and continue travelling along the circle. [AN]

45. Harasymchuk notes that Shukhevych's illustration of a Hutsul dance corresponds closely to the first figure of the Iabloniv form. It is reproduced as Figure 4 in this study. [AN]

46. This structural unit is characteristic of other Hutsul dances as well, such as the "resheto." [RH]

47. Harasymchuk, Tańce huculskie, pp. 51-3.

48. Harasymchuk speaks of older kolomyika-type dances involving couple formations, including rivna (p. 23), vysoka (p. 25), trisunka (p. 34), and pivtorak (pp. 37, 41-3). The descriptions by Vahylevych (1839), Sacher-Masoch (1852), De Vollan (1885), and Kolberg (1888) also attest that couple formations were known in kolomyiky prior to the turn of the nineteenth century.

49. Herman, "Vasyl Avramenko - As I Knew Him," p. 16-7.

50. Public Film Archives of Canada, Avramenko Collection.

51. Recorded interview with Maria Nahachewsky, Norquay, Saskatchewan, 24/2/1983, and unrecorded interview with Augustine Nahachewsky, Saskatoon, Saskatchewan, summer, 1982.

52. See the reconstruction in Figure 8 below.

53. Such a formation, as illustrated in Figure 5, is also known in Western Ukrainian dance traditions.

54. Recorded interview with John Tataryn, Swan River, Manitoba, 25/2/1983; recorded interview with John Babichuk, Smoky Lake, Alberta, 12/7/1984; recorded interview with Fruzyna Gelech, Smoky Lake, Alberta, 26/6/1984; recorded interview with Nick Gelech, Smoky Lake, Alberta, 26/6/1984; recorded interview with Mary

Kurytnik, Norquay, Saskatchewan, 25/2/1983; unrecorded interview with Helen Kulka, Smoky Lake, Alberta, 26/6/1984; telephone interview with Henia Martyniuk, Warspite, Alberta, 27/8/1984; unrecorded interview with Joe Michalchuk, Smoky Lake, Alberta, 12/7/1984; recorded interview with Bill Nahachewsky, Norquay, Saskatchewan, 24/2/1983; recorded interview with Bill Nahachewsky, Norquay, Saskatchewan, 25/2/1983; recorded interview with Katharina Piwowar, Smoky Lake, Alberta, 12/7/1984; recorded interview with Nick Tataryn, Swan River, Manitoba, 25/2/1983; recorded interview with Sophie Tataryn, Swan River, Manitoba, 25/2/1983; recorded interview with Alena Viteychuk, Smoky Lake, Alberta, 26/6/1984. Dances A and B share the same structure on the phrase level. See the graph in Figure 11 and the floor plan representation in Figure 13.

55. Katharina Piwowar, 12/7/1984. See also the floor plan representation of this dance structure in Figure 14.

56. Unrecorded interview with Bohdan Zerebecky, Saskatoon, Saskatchewan, 28/12/1988. An unrecorded interview with Jerry Wowk, Edmonton, Alberta, 21/10/1989 and the Henia Martyniuk interview 27/8/84 also include descriptions of somewhat similar forms in that period. These forms can be seen as transitional between the Early Social and the Recent Social Kolomyika. See the discussion in Chapter Six. See also the floor plan representation of this dance structure in Figure 17.

57. Other interviews which deal with Early Social Kolomyiky in western Canada include a recorded interview with Ken Kachmar, Edmonton, Alberta, 30/12/1988; recorded interview with Dmytro Kowch, Norquay, Saskatchewan, 24/2/1983; recorded interview with Leon Kurytnik, Norquay, Saskatchewan, 25/2/1983; recorded interview with Terry Mucha, Edmonton, Alberta, 18/4/1989; unrecorded interview with Ostop Nahachewsky, Saskatoon, Saskatchewan, 28/12/88; unrecorded interview with Stella Nahachewsky, Saskatoon, Saskatchewan, 28/12/88; unrecorded interview with Taras Nahachewsky, Edmonton, Alberta, 8/12/89; unrecorded interview with Bishop John Stinka, Edmonton, Alberta, 31/12/1988; recorded interview with Mary Tataryn, Swan River, Manitoba, 25/2/1983; recorded interview with Rick Wacko, Edmonton, Alberta, 24/1/1989.

58. De Vollan, Ugro-russkiia narodnyia p'esni, as noted above.

59. Vasyl' Verkhovynets', "Peredmova do pershoho vydannia," in Teoriia ukrains'koho narodnoho tantsiu, (Kharkiv: 1920); 4th ed., p. 7; Harasymchuk, "Rozvytok," p. 165.

60. See Anca Giurchescu, "The Process of Improvisation in Folk Dance," Dance Studies 7 (1983), pp. 25-30, 49-50.

61. The subject of the relationship between the rhythm of the motifs and the rhythm of the music is a large topic. Though it would likely reveal interesting information relevant to the understanding of the five traditions of the kolomyika, such an investigation is beyond the scope of this study.

62. It appears to be the same step as described by Harasymchuk.

63. "The hop from the kolomyika."

64. A very similar step in the stage tradition is called by that name.

65. These names are assigned by the present author for convenience of reference.

66. So named here because of its similarity with a stage motif.

67. These three motifs are so named here because of their similarity with stage motifs.

68. An arbitrary descriptive label.

69. This is brought out clearly when one looks closely at the video or the kinetogram for the dance.

70. See the video or kinetogram at A1, and many other examples. The abstractness of kinetography and the structural formulae remains evident as they must register one motif at a time, changing at some specific point to the next motif.

71. Only one of the women without stage training improvised a display motif of her own (dancer 3 in A11). It is not clear whether this woman's motifs are derived from other Early Social Kolomyiky, or from stage tradition. In any event, these motifs are performed more organically in the dance, evolving more gradually from the resting steps and from one to the next. The motif phrases are short and do not have abrupt beginnings nor endings.

72. Harasymchuk notes the appearance of the line in the kolomyika, as well as numerous steps originally from the repertoire of Vasyl' Avramenko in some of the Hutsul villages, Tańce huculskie, pp. 60, 84, 102, 250.

73. Stella Nahachewsky, 28/12/88.

74. Humeniuk, Instrumental'na muzyka, p. 26.

75. This occurs in musical phrases A9, A10, B4, B6, B7, B17, B18. For technical reasons, deviations of less than one measure have not been represented in the structural formulae.

76. This has been discussed in 2.4.2 above.

77. Such movements are not directly studied in this analysis and are identified simply with a hyphen "-" in the formulae.

78. For the most part, this range from uniformity to polyformity is clearly expressed in the data from Prnjavor. The improvisatory richness of the display motifs, however, does not reach its potential for reasons discussed above.

79. This linkage is called "low basket hold" in international folk dance terminology.

80. See, for example, Figure 12. Helen Kulka, 26/6/1984; Henia Martyniuk, 27/9/1984.

81. It is for this reason that the sparse data from verbal descriptions usually supplies at least formational and phrasing information. This is also the level of analysis which attracted the main focus in Roman Harasymchuk's work.

82. See the Prnjavor and Canadian examples.

83. Examples include the Chortkiv, Zhabie Il'tsi, Iabloniv, Velyki Rozheni, and Piwowar kolomyiky.

84. Examples include the Biloberezka, Stebniv, and Iabloniv kolomyiky.

85. Examples include the Iabloniv kolomyika. These variations of the closed circle are not considered enough of a change to constitute a new formation and a new section. See section 2.4.5 below.

86. The beginning of dance A is not captured on video, but was observed by the author, and did not contain any differing phrases.

87. Harasymchuk states that formations involving straight lines become common in kolomyiky in the Hutsul area with the influence of stage dance after 1927. These developments are not directly relevant to our discussion in this chapter.

88. In Canada the great majority of social dances were and are couple dances. See Nahachewsky, "First Existence Folk Dance," p. 210. This also applies in the Ukrainian-Bosnian communities where the Serbian kolo is prominent. The kolo is performed in chains which often appear as circles. The kolomyika differs from the kolo in other respects, however, and the kolomyika still retains most clarity as a cultural marker if performed as a circle dance.

89. Harasymchuk, Tańce huculskie, p. 23.

90. These include the rivna (p. 23), and pivtorak (p. 41-3).

91. See the hutsulka descriptions, for example, pp. 133-43.

92. Henia Martyniuk, 27/9/1984; Stella Nahachewsky, 28/12/1988; Rick Wacko, 24/1/1989; Jerry Wowk, 21/10/1989; Bohdan Zerebecky, 28/12/1988.

93. The same is true, to a lesser degree, of the dances which are performed entirely in couples, but these are arranged around the perimeter of the circle. Such dances were found by Harasymchuk in the villages of Babyne, Berezove, Horod, Sokolivtsi, Sheshory, and Iabloniv.

94. See the quotation by Kolberg in 2.4.1 above and the description of the dance cycle in 2.4.9 below.

95. See the videos and schematic formulae.

96. IFMC Folk Dance Study Group, "Syllabus," p. 123.

97. These are the Piwowar and the Zerebecky kolomyiky. See Figures 14 and 17.

98. See Figure 13, showing the structure of Dance A. Dance B is almost identical.

99. Kolomyiky with men's parts are documented in Harasymchuk's descriptions from Hryniava, Biloberezka and Stebniw, as well as information about one type of kolomyika from Swan Plain, Saskatchewan.

100. Kolberg, Ruś Karpacka, p. 414.

101. Fruzyna Gelech, 26/6/1984; Nick Gelech, 26/6/1984; Nick Tataryn, 25/2/1983; Katharina Piwowar, 12/7/1984.

CHAPTER THREE THE NATIONAL KOLOMYIKA

3.1 EXTERNAL HISTORY

The national history of Ukraine includes vacillations from peaks of greatness to ebbs of almost complete eclipse. The treaty of Pereiaslav in 1654 afforded the growing Muscovite Empire a political foothold in the territory of the Ukrainian Hetman state. Gradually over the subsequent two centuries the Ukrainian cossack aristocracy became Russianized and the peasants were enserfed. In Western Ukrainian territories, Polish aspirations for control were fueled by the counterreformation. With all classes but the downtrodden peasants identifying with Russian, Polish or other cultural spheres, the Ukrainian nation lost its profile to the outside world and seemed in danger of eventual oblivion.[1]

Romanticism had a strong nationalist component throughout much of nineteenth century Europe, and such ideas fell on particularly fertile ground in Ukrainian territories. Isolated from industrialization and other modernizing elements, a very rich and complex rural culture was a salient feature of these lands. The "pristine" world of the "unspoiled" peasant was precisely what the romantic mind idealized as the repository of the mythical spirit of the nation. In this context, Ukrainian national consciousness began to grow into a powerful movement.[2]

Any such development, of course, worked against the interests of the Russian autocrats and their bureaucracy, which by now had come to perceive this land simply as their own southern province. The government worked systematically to block any growth of Ukrainian consciousness and its expression in publications, organizations, and similar activity.[3]

In 1881, however, a loophole was opened in the ban to perform Ukrainian theatrical productions, partly because of the appeal of the Ukrainian "country-bumpkin" plays, full of slapstick comedy, drinking, fighting, and other such elements. These "Little Russian" plays amused the Russians and Russianized urban populations in Ukrainian territories and throughout the empire. Natalka Poltavka, for example was a comic operetta first successfully performed in 1819. It enjoyed consistent popularity throughout that entire century and into the twentieth. It is the love story of Natalka and Petro, ideal Ukrainian village sweethearts. They struggle for consent to their marriage in the face of a rich but otherwise very undesirable (and not particularly Ukrainian) suitor. The melodramatic plot offers ample opportunity to show the stock characters of a Ukrainian village, their colourful costumes, their songs, wedding rituals, and their dance.

In this medium, dances adapted from Ukrainian village forms appeared on stage and established traditions in their own right. Particularly popular was the hopak. Basically an improvised and sometimes quite virtuosic form in its village context, it was specially suitable for translation into an acrobatic and spectacular display of local yet exotic dance to accompany the "hillbilly" image. The hopak, indeed, eventually became known as the National Ukrainian dance. Thus dance became associated with an important vehicle for the growth of

Ukrainian consciousness at a level where the vast majority of the population could relate to it. Every actor was expected to be able to dance. Such dance developed so successfully that it sometimes overshadowed the dramatic presentation completely.[4]

Vasyl' Avramenko was born into this environment in the village of Stebliv south of Kyiv in 1895. Orphaned as a child, he went searching for work in far eastern Siberia when he happened to attend a performance of Natalka Poltavka by a touring Ukrainian theatre group. The performance moved the homesick lad profoundly and he promised to dedicate his life to Ukrainian theatre from that day on.[5] He returned to Ukraine and was accepted into the Lysenko School of Drama in Kyiv. The declaration of an independent Ukrainian National Republic after the fall of the Russian Empire in 1917 and the turbulent years of ensuing war deepened Avramenko's committment to the Ukrainian cause. After the drama school, he worked as an actor in Mykola Sadovs'kyi's travelling theatre. Avramenko found himself at an internment camp in Kalisz, Poland in 1921 as the Ukrainian Republic fell to the Red Army and the theatre group disbanded. Using his talent for dance to support himself, Avramenko began teaching Ukrainian dance in the camps and in various centres of Western Ukraine (This area did not fall under Soviet control until World War II). Though he shifted his focus specifically to dance and took charge of his own operations, his work was otherwise much a continuation of that which he had been doing as an actor with Sadovs'kyi.

Avramenko's dance repertoire was partially established while he was studying and acting. He studied briefly under Vasyl' Verkhovynets', the most prominent Ukrainian choreographer and dance ethnographer of that time.[6] Avramenko had a personal copy of Verkhovynets' book Teoriia ukrains'koho narodnoho tanku (1920), which included printed instructions for a number of dances.[7] He learned additional dances staged by Sadovs'kyi, a good dancer in his own right.[8] Avramenko continued to build his repertoire of dances as he worked, collecting material from fellow residents at the internment camp and noting village forms he came upon in his travels.[9] He also choreographed his own dances. Avramenko's material, finally, included "living pictures" or tableaus on various patriotic themes. His own creations were often called his "ballets."[10] His repertoire, then, was composed of both adapted village forms and independent stage creations.

Avramenko's dances originated from or represented a variety of ethnographic regions in Ukraine. His own childhood was spent in central Ukraine, south of Kyiv. He became specially interested in dance while in the midwestern region of Podillia. The theatre troupe travelled widely, while his informants at the camps were mostly from Western Ukraine. Two regions, however, stand out as most important; Poltava and the Hutsul area.

The Poltava dialect, costume, and dance style was recognized as the basis for the "National" culture of Ukraine. Many plays such as Natalka Poltavka [Natalia, the girl from Poltava] were set in this region of wide open and fertile steppes. The hopak, for example, was native to this territory.

The Hutsul mountain culture was also becoming popular on the stages of Ukraine because it was very exotic. Many archaic cultural elements were preserved strongly in the isolated mountain villages in the Hutsul area. These traditions became very popular as symbols of Ukrainian culture. Stage dance traditions, therefore, included representations of Hutsul dance.[11] Some of Avramenko's informants at the internment camps were from this, or nearby locales.

Though his early concerts were billed as representing many regions of Ukraine,[12] the repertoire (or at least its presentation) eventually polarized to focus on Poltava and Hutsul dances in Canada.[13] This may have been conditioned to a large degree by costuming restraints, though the prominence of these two regions was inherent in his material itself.

By 1925 the agitative nature of Avramenko's work had become unpopular with the Polish and Czech authorities and he became forced to consider relocation. He was helped to obtain a Canadian visa and landed in Halifax in December of that year. Within weeks he was again actively practicing his vocation and pursuing his obsession. He travelled to Ukrainian communities across the continent and set up courses of Ukrainian dance, stirring up local enthusiasm, putting on a grand performance, and moving on to the next community. Within twenty-four months he spanned the prairies twice with a touring company, mounted some 120 performances from Ontario to Alberta, and had signed diplomas for literally thousands of students.[14] Such activity was unprecedented in the Canadian Ukrainian communities, though it was, in fact, not unusual for Avramenko. It was not much different than the pace of Sadovs'kyi's troupe nor his own programme as an independent balletmaster and producer in Europe. Such intensity was indeed necessary to encounter a maximum of clients and make it economically feasible. One important change for Avramenko was the great distance from one Ukrainian settlement to another in Canada as opposed to the densely populated territory of Eastern Europe. He was also acutely conscious of the Canadianness of these students, many of whom had never seen Ukraine.

Another major difference in Avramenko's activity was likely appreciated much more strongly by the students than the "maestro" himself. Given the nostalgia for the Old Country, the strong motivation to pass this culture to their children, and the lack of cultural leadership in Canada, the people who had immigrated some twenty years ago were profoundly excited. Many still remembered life in Europe and often had close relatives there. They were somewhat conscious and interested in the political developments there since the outbreak of the war. Other factors that encouraged a favorable response to Avramenko's work included homesickness, the sometimes strained inter-racial relations in Canada in the last two decades, the growing economic prosperity of the Ukrainian immigrants, and an awareness that their growing children had never seen Ukraine. Parents eagerly attended and sent their children to be inspired by this fiery orator and to learn to dance to express their empathy and membership in the community of Ukrainians.[15] One of the most important factors of Ukrainian community life had always been lack of local leadership. Being overwhelmingly of peasant stock, these people had little experience in organizing the kind of cultural activities that were now appropriate and necessary for the next stage of community interaction and growth in Canada. Avramenko stood before them willing and able to lead.

Since many schools were set up all over the country, and soon in the United States as well, it was obvious that Avramenko could not run them in person. He often dispatched his older students to continue his work. Participation in Ukrainian National dance continued for decades after its first successes in the 1920s. The functions of dance more or less gradually changed as time went. The specific dance repertoire, too, deviated more or less from the fixed National dance corpus that Avramenko laid out. In some communities, especially after his occasional visitations, these dances remained popular well into the second half of the twentieth century.[16]

3.2 FUNCTIONS

The genetic link between the National dance forms and their progenitors in the village context was quite evident to Avramenko.[17] This understanding was an important aspect of his authority in his mind. He emphasized this continuity when he presented his dance materials.[18]

His students and the community at large accepted the "maestro's" representations. They perceived a direct relationship between these dances and the type of dance that should be performed in Ukraine and by all Ukrainians. It did not matter that most of them could trace their own origins to the lowlands of Halychyna and Bukovyna, whereas the dances reflected mostly Poltava and the Hutsul region. Indeed Avramenko addressed this issue in his frequent and long orations. As a National art, the dances should specifically unite elements from all regions of Ukraine into one tradition. The fact that there was a great formal difference between the kolomyika they all knew and the kolomyiky that Avramenko taught was not particularly distressing to the Ukrainian

Canadians. This issue was quite irrelevant. Avramenko presented himself as an accomplished professional artist from Ukraine itself, and a master teacher. They wanted to participate in this whole complex of activities which included many exciting and attractive elements.

The function of the Early Social dances, as discussed in the previous chapter, are mostly tacit and not sharply defined by the participants. The function of National dance, on the other hand, is usually made very explicit by its propagators. The primary objective was awareness and committment to the Ukrainian national cause:

> I want to use dance to arouse the love of Ukraine in the hearts of the young people, to arouse a desire for unity.
>
> Here, in a foreign land, even if he doesn't know about Ukraine yet, let your little boy dance the Zaporozhian kozak, and he will know for the rest of his life that he belongs. He will some day make his sacrifice for the Ukrainian cause, in an hour of trouble he will defend the honour of his parents and the honour of the Ukrainian nation.[19]

> ... the greatest triumph for the Ukrainian community in all its years in Canada was the performance of Ukrainian national dances at the world's fair in Toronto in 1926. This was the finest artistic segment in the entire programme ... thousands of people from many nationalities, from many countries, from all over the world watched with delight...[20]

Secondary functions, dealing with aesthetics, were also made clear:

> ... but it [the dance A.N.] was unrefined and unfinished, and had no status as an independent branch of Ukrainian art. ... The first performance of my school, which took place in 1921 in the Kalisz camp, called forth a wellspring of national pride and enthusiasm. From that day our dance became a dazzling branch in the multicoloured wreath of Ukrainian arts: a star that had been smothered, but now shone brightly again for our delight and for the wonder of others.[21]

> ... the Ukrainian national dance, as one of the beautiful and moral branches of our national art, fully merits our support and respect, especially in our age, with the spreading disease of unhealthy and immoral dances such as the "shimmy," "fox-trot," "charleston," and others.[22]

Avramenko's own personal interest in fame and honour as well as his need for monetary support were also relevant and affected the enterprise in numerous ways. A few of his students, especially Andrew Kist and Ivan Pihuliak also taught Ukrainian dance full time.[23] The function of Ukrainian National dance from the point of view of the parents who sent their children to his classes was largely consistent with Avramenko's own primary motivations. Any cultural activity such as this was surely also an opportunity for socializing and community interaction. The youth who danced were probably motivated mostly by obedience to their parents, and sometimes by peer pressure in communities where many of their friends were attending. They believed what they were told about the importance of participating in the Ukrainian community. They felt that this was a very appropriate way of doing so. Many also enjoyed learning and participating in the theatrical presentations, feeling the thrill and stress of performance.

3.3 CONTEXTS

The initial contact with Ukrainian National dance in western Canada came with the two performing tours organized by Avramenko in 1927. His troupe of twenty Canadian-born performers mounted shows in some fifty different communities from Manitoba to Alberta in the hundred and four days of the tours. The planning, advertising, arrival, performance, and departure of the group in each case took place very quickly. Community reaction was generally positive and the experience had lasting effect.

Except for this introduction involving Avramenko himself, Ukrainian National dance was primarily spread by means of Avramenko's students. He offered instructors' courses repeatedly in large centres, and encouraged the best dancers in each community to establish or continue a school there. Dance was soon taught at the Ukrainian students' residences associated with teachers' colleges and was disseminated from there to schools wherever there were Ukrainian communities in Canada in the following decades.[24] Ukrainian teachers were preferred in Ukrainian communities, and were generally expected to know this material and teach it after hours. The Ukrainian communities, for their part, identified with this material as part of their own heritage. They willingly organized and supported lessons and arranged for appropriate costumes for their children. Ukrainian National dances, modelled on Avramenko's instructions, were performed at countless Christmas and Valentine's Day concerts, at school end performances and concerts dedicated to Ukraine's national poet, Taras Shevchenko. Ukrainian stage dance became a major form of performing activity in many rural and urban communities.

Avramenko himself spent much of his time in the United States, particularly in New York, where he eventually set up a permanent base. For the remainder of his life, he travelled to Ukrainian communities across the globe, including South America, Europe, and Australia, each several times. He also turned much of his energy to a new medium, film.[25] He died in 1981 at the age of eighty-six.

This figure is not available

due to copyright restrictions.

Figure 21. "'Kolomyika' v dvi pary. Uzir 3-ii - holubchyk za ruky (Uchni shkoly v Fort Villiiam, Ont., Kanada)." ['Kolomyika' in two couples. Figure 3 - holubchyky-by-the-hands. (Students of the school in Fort William, Ont., Canada.)] Reproduced from Vasyl' Avramenko, Ukrains'ki natsional'ni tanky, muzyka i strii (Winnipeg: Author, 1947), p. 76.

3.4 FORM

3.4.1 Sources

The character of the National dance tradition supported maintenance of a finite and theoretically unchanging repertoire. In western Canada, the National Kolomyika repertoire can be considered tantamount to the Avramenko kolomyika repertoire.

Avramenko's repertoire included three kolomyiky. Though he did not discuss the origins of his dances in much detail,[26] it is possible to partially reconstruct the history of these specific forms.

The most popular of the three kolomyiky was "Kolomyika na dvi pary" (kolomyika for two couples). In 1921, Avramenko was registered in the Kalisz internment camp for soldiers of the defeated Ukrainian National Army. He established his first dance school there, apparently with over one hundred participants.[27] He encouraged the internees to write down dances. Among the responses, Osyp Kravchuk wrote out the instructions for a kolomyika. Kravchuk hailed from the village of Luhy, near Dolyna, in the foothills of the Carpathians,[28] and it may be assumed that this description relates to Social Kolomyiky from his village. The dance is written out in a format suggested by Avramenko, already showing some features of theatricalization.[29] This dance, credited to Kravchuk, was presented by the camp dance school in October of 1921 and remained very popular in Avramenko's students' repertoires from this time on.[30] Numerous published and manuscript descriptions of the dance have been located.[31] The available evidence indicates that the dance changed little in basic form as time passed. Most often the dance was performed by senior dancers, though sometimes by children as a novelty dance.[32] The film of the 1931 performance of "kolomyika na dvi pary" at the Metropolitan Opera House in New York is used for data in this project, identified as "dance D."

A second kolomyika was designed for a group of four couples, and called variously "Kolomyika na chotyry pary" (Kolomyika for four couples), "Kolomyika zahal'na" (mass kolomyika), "Kolomyika napered" (kolomyika to the front,)[33] and "Kolomyika siianka" (kolomyika with the sifting motion). It is not clear whether the core of the dance was inherited by Avramenko from Sadovs'kyi's repertoire, whether it was also first arranged by an internee at the Kalisz camp, or whether Avramenko adapted some village dance material himself.[34] The first evidence of a specific performance dates from 16 June 1924 at one of Avramenko's concerts in L'viv. In any event, the form of the dance did not stabilize until at least after 1928. This dance was included in the repertoire of the troupe that performed across western Canada in 1927.[35] The dance was not included in his 1928 book, though it is found in Ukrains'ki natsional'ni tanky (1947), pp. 42-3. A performance was included in Avramenko's documentary film, Pionyry [1950]. It was apparently part of the 1942 celebration of 50 years of Ukrainian settlement in Canada in Mundare, Alberta.[36] This document is used as dance E in this study.

A third version of the kolomyika in Avramenko's repertoire was made to be performed by one couple and called "kolomyika v odnu paru" (kolomyika for one couple). This dance seems to be an adaptation of "kolomyika na dvi pary." Its first appearance in available documents is the October 1921 programme for a performance in the Kalisz camp.

The dance arrangement is credited to Kravchuk.[37] This dance was also performed often, though less than the other two kolomyiky. It was usually danced by young children as a special attraction.[38] "Kolomyika na odnu paru" was not printed in Avramenko's 1928 publication but is found in Ukraiins'ki natsional'ni tanky (1947), on pp. 44-5. No complete film of this dance has been located. Dance F in this study is reconstructed primarily from Avramenko's 1947 description in Ukrains'ki natsional'ni tanky. The reconstruction is used only for some limited aspects of the analysis.

3.4.2 Motifs

Some seventeen steps are named in Avramenko's published descriptions of the kolomyiky. When analyzed by the criteria used in this project, the movement material can be broken down into twenty-seven different motifs in thirty-nine variants.

Avramenko perceived dance steps as discrete units and, like Verkhovynets' before him, made lists and descriptions of steps for reference.[39] This state of affairs, contrasting sharply with that of Early Social dance,[40] is necessary in the National dance context, where the steps are taught formally and consciously. It is important to name and describe each step explicitly. When necessary, Avramenko himself coined names for new steps or combinations.[41] These names are mostly descriptive. Avramenko normally also noted down their rhythmic form as a mnemonic device. This was the only notation he knew other than a cumbersome written description (which nonetheless was still often unclear).[42] Since Avramenko did not publish any of these instructions for the steps, the filmed records are extremely valuable.

Like in the Early Social Kolomyiky, the movements of National Kolomyiky are performed in close relation to the beat of the music, and the majority of variants are one measure in length. Though the number of variants in the data samples for this and the preceeding chapter are approximately equal, the rhythmic diversity for the National dance material is much smaller. The most common rhythm for motifs is ♩♩♩. Indeed, this single rhythmic form accounts for approximately two thirds of all the measures performed in the filmed dances. Most of the remaining rhythms constitute simple multiples of quarter notes or eighth notes.

Quarter Note Motifs

♩	an1, ao1, ao2, bf2, bl2
♪♪	bs2, bt1, bu1

Half Note Motifs

𝅗𝅥	ga1, gc1, gf1, gh1
♪♪♩	hh2, hi1, hq3, hr1, ht1, ia1, ib1a, ib3b, ib6, ib7, ib14, id1, ig2, ig7, ig8, ig10, ih1, ik1, ik4, ik5, ik7, iq2

Whole Note Motifs (two measures)

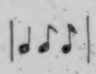
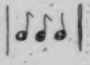
𝅗𝅥𝅗𝅥	nb1
𝅗𝅥♪♪♩	nq1

Two Whole Note Motifs (four measures)

𝅗𝅥𝅗𝅥𝅗𝅥𝅗𝅥	qq1
♪♪♪♪ ♪♪♪♪ ♪♪𝅗𝅥♪ ♪𝅗𝅥♪	sa1

Figure 22. Rhythms of motifs found in dances D, E, and F.

It is notable that very few of the motifs from dances A or B appear in dances D, E or F. Our data sample is too small to make definite conclusions, though it appears that the National dance motifs are only loosely based on Early Social motifs.

One of the most common steps in the dances is called "kolomyikovyi pidskok" (motifs "hh," "hi," "hq," "hr" in numerous variants). This step is very similar to "kolomyikovyi skok," one of the fundamental spinning steps described in Chapter Two above. Indeed, the difference between the two forms lies mainly in the fact that the one step is executed by displacing the performance of the other by one quarter note in relation to the music. Thus  becomes  .[43] Not surprisingly, this shift assimilates "kolomyikovyi pidskok" into the most common rhythmic pattern. The movement changes slightly in terms of style, as the free foot is lifted more to the back in the Prnjavor tapes, but more forwards in the Avramenko forms.

This step, as we have seen, is performed specifically while spinning in a circle in the Early Social forms. In the National forms, it is performed sometimes in a spinning circular group (D17-8, E9-10), but also sometimes in couples (E4, E7), moving directly sideways (D20), or even moving backwards (D19). While looking at the Early Social form, we see this movement "evolve," so to speak, out of the basic "rivna." The dancers add the hop to the movement so that they can cover more space per measure as the circle rotates faster and faster. When the circle slows down, the hop generally disappears. In the National forms, the hopping element is not utilitarian in the same sense. When performed on the spot or moving backwards, "kolomyikovyi pidskok" is clearly more ornamental and formalistic. Such mutations of the original step are not at all uncommon as dances are translated into their second existence.[44]

As suggested in the discussion of "kolomyikovyi pidskok" above, a given step in a National Kolomyika may be sometimes used in spinning, sometimes in changing formation, and sometimes dancing on the spot. For this reason, step repertoire in National Kolomyiky does not divide neatly into spinning, resting, and display forms as in the previous chapter. Some tendencies in this direction, however, are apparent. This is true particularly of the complex of motifs called "pokhid skladnyi" or "dribushechka."

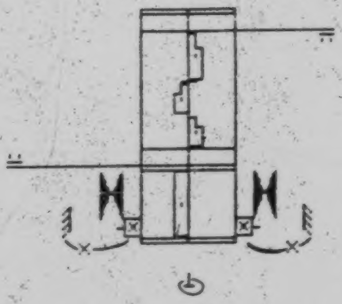


Figure 23. Kinetogram of motif "ig2," a common version of the basic step "pokhid skladnyi."

The step is danced to the prominent rhythmic pattern of two eighth notes and one quarter note. Variants of this form are used often while travelling (D7-8, D10-11, E2-3, F10), and particularly when changing formations (D2-3, D15, F2-3, F5). Since this rhythm is used so commonly, any motif in another rhythm stands out by contrast. "Pokhid skladnyi," then, comes to serve more as a background or transitional step. The focus generally rests on the formational activity, the following motif, or some other aspect of the dance.

Squatting steps and various acrobatic "stunts" maintained an important profile during the "hopak-and-horilka era" in Ukrainian theatre history, where they contributed to the exoticism and spectacle of the performances. Prysiadky became acknowledged as standard features of Ukrainian dance. This process, to be sure, occurred to a significantly lesser degree in Russian, Polish, Slovak, Hungarian and other neighbouring stage traditions. Frequent and repeated performance of prysiadky became accepted as a national marker and eventually as a symbol of Ukrainianness on stage.[45]

Five types of prysiadka, squatting motifs, are performed in the three dances under consideration. Whereas they occurred incidentally and ornamentally in the display phrases of the Early Social Kolomyiky (and not at all in the video data sample), they play a somewhat more prominent role in the National Kolomyika. Prysiadky were not as common in the kolomyiky as in other dances in Avramenko's repertoire.[46] Each kolomyika is designed with the boys performing a prysiadka near the middle of the dance, and again near the conclusion (D9, D13-4, E5-6, E12-3, F10, F14-5, F19-20).

The motifs in the National dances are performed very regularly in terms of their dynamics, the rate of travel, and many other qualities. The upper bodies and arms are held somewhat rigid. The arms, in particular, change sharply from one position to another at transitions between motif sequences, then remain fixed and unmoving until the end of the sequence.

Another difference between the Early Social Kolomyika and National Kolomyika forms lies in the uniform performance of the motifs by each of the dancers. In dance "F," everyone performs exactly the same motif and variant at the same time, except for four musical phrases of prysiadky. The same is true for dances D and E, except for occasional arm positions (D2-4, E11) or line of travel (E2-3). The videos indicate only slight deviation from the conformity, when someone forgets a prescribed motif (apparently in E7) or misses a directional change (apparently in D3). In these cases, the dancers all attempt to "hide the mistake" as quickly as possible.

Such regularity on the motif level is only possible with rehearsal and concentration on the dance form. This regularity also greatly diminishes the complex of interpersonal communications that we witnessed during the Early Social forms. The dancers are largely engrossed in the intricacies of the prescribed form, expecting the others to perform according to prescription as well. Though Avramenko instructed his dancers to look at their partners at all times,[47] the thoughts of the dances also certainly focussed on avoiding "mistakes" and on the audience watching from beyond.

3.4.3 Motif Sequences

The data on video shows that many motifs are connected together in sequences of exactly eight measures. They are preplanned to coincide specifically to the regular musical phrasing.[48] Thus motifs that take up one quarter note are repeated sixteen times, motifs lasting a half note (one measure) are repeated eight times, and so forth. Sometimes the motif at the beginning or end of the sequence will be changed slightly as the transition is made from the previous sequence into the next. Also in clear contrast to the Early Social forms, the transition from one motif to the next is almost always definite and abrupt. Avramenko explained that the dances were designed this way;

> ... it is essential to change the movements, postures and steps, starting from 1-4-8 and 16 measures ... also, it is necessary to emphasize the transition to a new movement, posture or step by a light stamp or movement of the whole body. The normal duration between changes consists of eight measures.[49]

Avramenko does not necessarily prescribe the length of each motif sequence, allowing for a certain amount of freedom in the phrase lengths to adjust for the size of the performing space and the discretion of the teacher. When the dancers have travelled to a specific location on stage, or arrange themselves in a certain manner, they are often told to continue "on the spot until the end of the melody" before beginning the next figure.[50] However, the dancers often paced their movement so that they arrived at their destination exactly on the eighth measure.[51]

In the above quotation, Avramenko suggests that motif sequences can often be slightly shorter than the musical phrase so that the dancer can accent a change with a cadence. This does not occur frequently in the films, even in the 1931 performance, which Avramenko rehearsed himself (see perhaps an exception at the end of D16). A few motif sequences extend sixteen measures (D7-8, D13-4, E2-3, E12-13), though these, too, are often divisible after eight counts by a reverse of direction (D7-8). A few motif sequences in the recorded dances continue for only four measures (D3, D13-4).

The dancers perform their motifs in unison in these dances with only a few exceptions. During prysiadky, the dancers divide into two groups, with the males purposely performing motifs contrasting with the females. At these moments, the movement texture of the dances is more complex.

3.4.4 Phrases

The relationship between motif sequences and phrases in the National Kolomyiky are much more direct than in the Early Social

Kolomyiky. Since almost every motif change involves a contrast in linkage, locomotion, formation, or rotation, practically all phrases consist of only one motif sequence. There are only few exceptions to this rule in our data sample.[52]

The dances involve a variety of linkages between dancers; dancing with no contact (D5-6, E5-6, F1-7 and many other instances), holding a partner's hands (E2-3), placing one hand on a partner's waist (D1-3 D7-8, and most of the couple spins), or using a low basket hold (D17-20, E9-10). The larger number of dancers in "kolomyika siianka" allows for more complex and unusual relationships, such as in the final figure "kish z krylamy" (basket with wings). Earlier versions of these dances featured additional types of connection.

The element of spinning was seen as fundamental to the Early Social Kolomyiky, and remains very important in the National forms. Both the "kolomyika na dvi pary" and "kolomyika siianka" involve spinning in a circular formation using the "hrebinka" hold. This feature (in spite of changes in the style of the footwork) links the Early Social and National dances most closely together. This is also true of the steps called "holubchyky" spinning in couples.[53] Indeed, the "holubchyky" are repeated more than once in each of the National forms, punctuating the dances at frequent and somewhat regular intervals (D7-8, D10-1, E4, E7, F8-9, F11-2, F17-8).

The National Kolomyiky contrast quite sharply with the Early Social forms in terms of locomotion and formations. Whereas the kolomyiky of the earlier tradition were performed in only one (or rarely, two) formations, participants in the National tradition frequently rearrange themselves into new formations, and shift their relative positions within these designs.

"Kolomyika siianka," danced in the largest group, is simplest in this regard. The filmed performance is danced entirely in a large circle, though the dancers change relationships, connections, and positioning repeatedly. The dance starts with couples travelling along the circle's circumference. Later, individuals move along the circle or dance on the spot. The circle sometimes contracts, then changes again into the "kish." The version performed for the film was significantly abbreviated in comparison with written documents.[54] In those other variants, the dances are sometimes arranged in the four corners of the stage,[55] in a long line, in a "bridge" formation,[56] in two smaller circles, and in other shapes.[57]

The kolomyika for two couples involves a number of different formations. The couples enter by means of a zigzagging path. They advance, retreat, and change partners. They dance sometimes to the corners of the dancing area, then shift sideways to exchange places. They also dance in a closed circle. The circle eventually straightens into a line, which then itself splits into separate couples. The kolomyika for one couple involves many of the same changes in formation and locomotion as the kolomyika for two couples. Of course, these are necessarily simplified for the smaller cast.

The changes of formation, and incidence of locomotion, linkage, and spinning in dances D, E and F are plotted on the graphs in Figure 24. The importance of travelling and spinning in these dances is highlighted by the fact that practically every melody in these dances involves either one or the other.

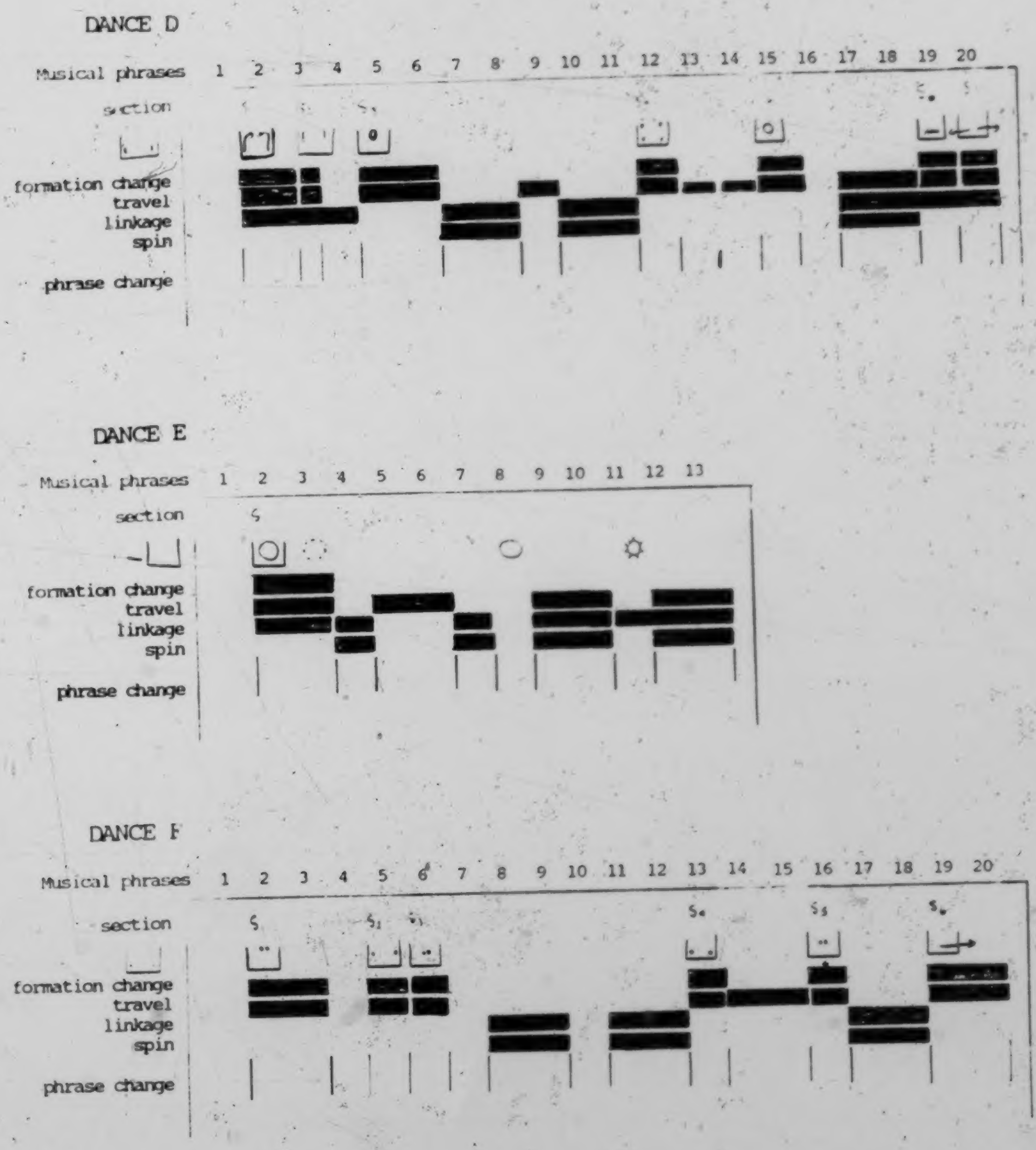


Figure 24. Graphic representation of the phrases in dances D, E, and F.

3.4.5 Sections

Avramenko's written descriptions divide the dances into units called "figures." These figures sometimes consist of one phrase, two, three, or more. They are not consistently applied in terms of their specific structural significance, and thus are unusable in this analysis except for reference purposes. In many cases, his figures are larger than a phrase, but smaller than a section.

As sections are defined by travelling into new formations, they have been dealt with somewhat in the discussion of the phrases. Dance E is composed of only one section, though longer versions of "kolomyika siianka" show a more complex structure.[58] The phrases of dance D can be combined to produce seven sections. Dance F contains six formations.

Some of the sections, as evident in Figure 24 above, are quite short, beginning with one phrase and ending immediately as the dancers move on into another formation. Short sections are often characteristic for entering and exiting, though they may occur in the middle of the dance as well (D3, D19, F5). Other sections are long and complex, consisting of a series of phrases where the dancers remain on the spot, spin, and shift variously. Such is the case, as we have noted, for the entire duration of dance E.

It is on the level of sections that the close structural relationship between "kolomyika na dvi pary" and "kolomyika v odnu paru" becomes evident. Their sections correspond very closely in terms their specific formation and their sequence.[59]

None of the National Kolomyiky involve changes in musical character within the dance.

3.4.6 Parts and Other Large Units

All of the National Kolomyiky are performed simply in one part. The exact length of the dance, as has been mentioned, depends on the length of each motif sequence and the omission or inclusion of specific phrases. In general, however, the dances comprise approximately twenty musical phrases[60] and last approximately two to three minutes.

Though the dances are often arranged in a somewhat predictable progression in Avramenko's concert programmes, the National Kolomyika can not be said to be part of a dance cycle.

3.4.7 Composition

The diagrams and discussion of National Kolomyiky show clearly that the dances are constructed according to the linking principle. The motif sequences, phrases, and sections are related to one another in a linear sequence. Dances with this type of composition are sometimes called "chain forms" or "series forms."

It is important to note, however, that the dances do not consist entirely of a randomly linked sequence of phrases and sections. It has been noted above that all of the National Kolomyiky share a recurring type of phrase, that of "holubchyky" - the couple spins. These repeating phrases are found in all complete versions of the dances.[61] This feature introduces somewhat of a cyclical pattern to the dances. When the dances are perceived as consisting of "couple spins" (A) and "material other than couple spins" (B), the dance

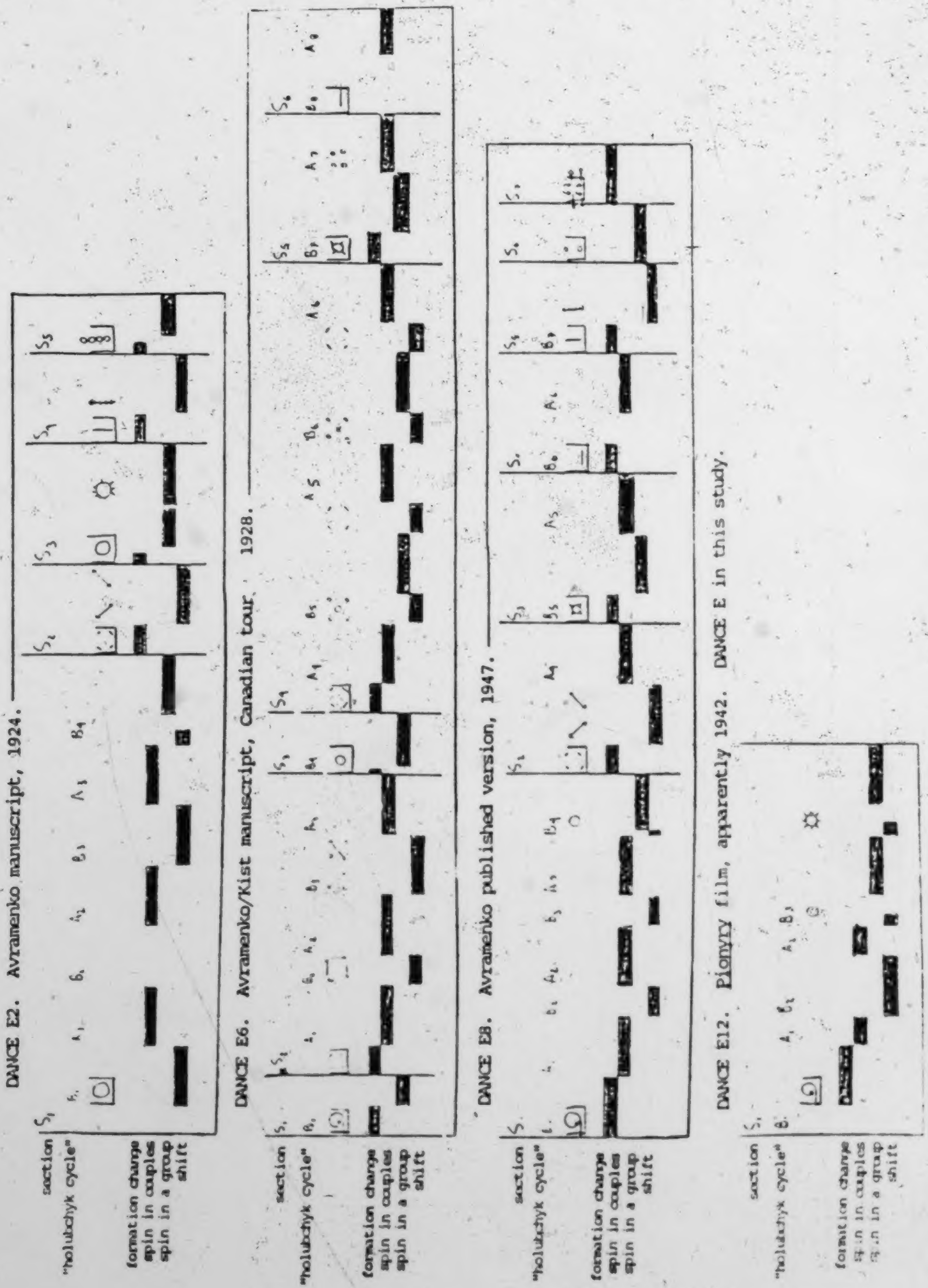

DANCE E2. Avramenko manuscript, 1924.
DANCE E6. Avramenko/Kist manuscript, Canadian tour, 1928.
DANCE E8. Avramenko published version, 1947.
DANCE E12. Pionyry film, apparently 1942. DANCE E in this study.
section
"holubchyk cycle"
formation change
spin in couples
spin in a group
shift

Figure 25. Four versions of "kolomyika siianka" comparing their formations, travelling phrases, and spinning phrases.

structures can be represented as BABAB..., and a rondo form is suggested. These holubchyk cycles are included in the graphs in Figure 25. The different lengths of the versions of "kolomyika siianka" suggest the possibility of open endedness in the forms, as they include more repetitions of the spinning segment as the dance gets longer.

The cyclical form of the National Kolomyika is very imperfect, and may better be described as a "theme and variations" construction. The "theme," the "holubchyky" often repeats identically, but the material in between varies substantially. This material also seems to consist of a finite number of options which are simply inserted, pulled out or rearranged to create the diversity of variants of "kolomyika siianka." This is evident in the four documentations of the dance compared in Figure 25.[62] The stability of the National dance forms is brought out graphically in Figure 26, which compares six documented versions of "kolomyika na dvi pary" from 1921 to 1956.[63]

The structure of "kolomyika siianka" was less stable than "kolomyika na dvi pary," though documents on both dances suggest a more volatile early history and a great degree of stability after 1928. Publication of the latter form likely affected this situation. In all cases, the changes consisted of a substitution of one motif for another similar one, addition or subtraction of the length of a few phrases, or reversal of the order of some phrases. The majority of the dance, however, remained unchanged.

Once the National Kolomyiky were learned and memorized by any particular group, their prescribed form tended to remain quite stable. Changes that did occur in the dances from performance to performance

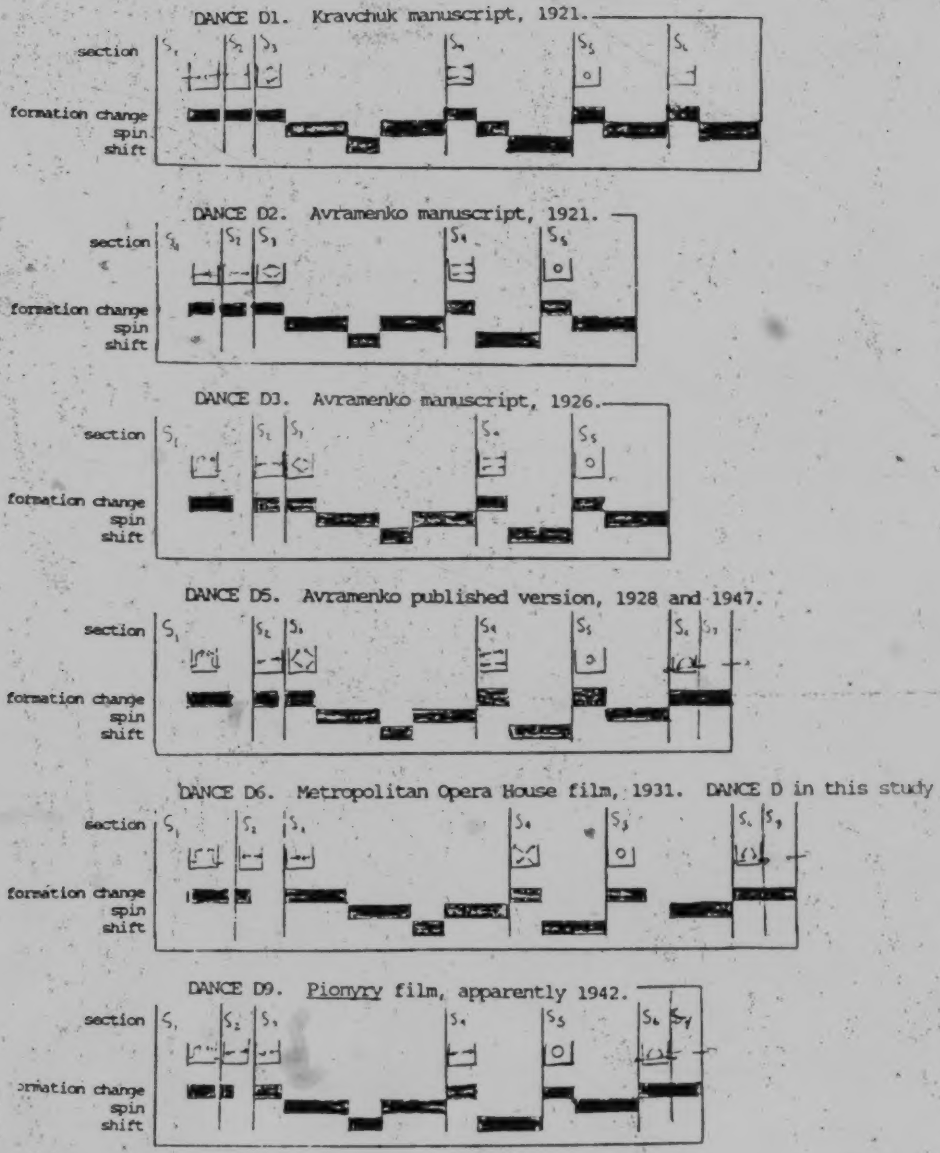

DANCE D1. Kravchuk manuscript, 1921.
section
formation change
spin
shift
DANCE D2. Avramenko manuscript, 1921.
section
formation change
spin
shift
DANCE D3. Avramenko manuscript, 1926.
section
formation change
spin
shift
DANCE D5. Avramenko published version, 1928 and 1947.
section
formation change
spin
shift
DANCE D6. Metropolitan Opera House film, 1931. DANCE D in this study
section
formation change
spin
shift
DANCE D9. Pionyry film, apparently 1942.
section
ormation change
spin
shift

Figure 26. Six versions of "kolomyika na dvi pary" comparing their formations, travelling phrases, and spinning phrases.

were most often on microscopic levels as one dancer missed a step or started on the wrong foot. The steps were sometimes adjusted to a larger performing space or in response to a faster tempo played by the musicians. Of course variations occurred more often and were greater when comparing one group of performers to another. Slightly larger changes occurred as different teachers reconstructed the dances for different groups and for different performing situations. In these cases, it was possible to substitute one motif sequence for another, to lengthen, or to shorten a phrase. These changes, for the most part, occurred inadvertantly and were not considered essential.

The striking durability of the kolomyika forms studied in this chapter is in many ways appropriate for the National dance tradition. A great part of the message of nationalism deals with concepts such as unity, strength, discipline. Proponents of nationalism often deal with concepts such as "eternal qualities" and "absolute truths." No wonder, then, that the Ukrainian National symbols were designed to be unchanging.

3.4.8 Number of Participants

The cast for each of the dances is identified in its very name. As teachers were generally very interested in magnifying the impact and influence of the dancers' performances, they often rehearsed and mounted performances with expanded or multiple casts. Thus the film of "kolomyika siianka" used for Dance E involved eight couples rather than four. Avramenko noted the possibility for expanding casts explicitly in his published dance instructions. For example, in reference to "kolomyika siianka, he notes:

> (It can be danced by four or six couples, and it works best with eight on stage. When danced on a ballroom floor, it is possible to set up numerous circles, each with four, six, or eight couples, half girls and half boys. When there are no boys, then the dances can be performed with an all girls cast. It is explained in the descriptions of the figures what they should do instead of boys' steps.)[64]

The above quote also indicates a possible substitution in the sex of the dancers. It was not uncommon to have more girls available for dance than boys.

ENDNOTES CHAPTER THREE

1. See Subtelny, Ukraine: A History, and Szporluk, Ukraine: A Brief History.

2. See Chapter One, endnote 13.

3. The most significant prohibitions were the Valuyev Edict of 1863 and the Ems Ukaz of 1876.

4. See Chapter One, endnotes 28-30. By the end of the nineteenth and the beginning of the twentieth century, the "hopak-and-horilka-trend" ("horilka" is whiskey) became a cliche for bad theatre. Whereas decades earlier this type of entertainment had helped to establish recognition of the very existence of Ukrainian culture, it eventually became infamous among the leaders of the Ukrainian national movement. They were now struggling not simply for exposure, but rather to raise the status and image of Ukrainian culture so that it could be compared with the elite cultures of the rest of Europe. Choreographers and producers could not break the mold of the wild and boisterous hopak format, so dance was marked as a symbol of the coarser early style. Dance continues to suffer from low status in the minds of much of the Ukrainian cultural elite even until today.

5. Vasyl' Avramenko, "Moie zhyttia ta spohady 1895-1915" [My life and memoirs 1895-1915], manuscript [n.d.], Avramenko Archives, 1.10., Knysh, Zhyva dusha narodu, p. 13.

6. See section 1.1.3 above.

7. Discussed in an unrecorded interview with Myron Shatulsky, Winnipeg, 1984.

8. Avramenko writes "being in the famous theatre troupe of Sadovs'kyi, in the city of Kamianets' Podil's'kyi in the Podilia region of Ukraine in 1919, I first turned my focussed attention to dance and started collecting material bit by bit from various artists, including Sadovs'kyi himself..." Avramenko Archives, 1.51.

9. Copies of some dances written out by his informants are preserved in the Avramenko Archives, 17.

10. See numerous programmes from Europe and from Canada that are preserved in the Avramenko Archives.

11. Because of their exoticism, Hutsul customs and lifestyle became extremely popular in ethnographic and cultural circles. They are quite overrepresented in the ethnographic literature compared to other regions. This is borne out even in the descriptions of the kolomyika and the sources cited in the previous chapter. Sources

for Hutsul dance are much more common than those dealing with the adjacent foothills and lowlands.

12 See numerous programmes in the Avramenko Archives. See also a review Henry Beckett, "Avramenko's Gorgeous Ukrainian Festival" (New York Evening Post, 27 April 1931) reprinted in Avramenko Ukrains'ki natsional'ni tanky (1947), p. 69.

13 See the detailed list of costumes and props typed by Avramenko for a concert, apparently in 1931. (Avramenko Archives, 17.5). The dances "Zaporozhs'kyi herts" [duel of the cossacks] and "chumak" [salt trader] serve as exceptions to this dominance of Poltava and Hutsul costumes. They were performed in special costumes whenever possible. A dance such as "kozachok podil's'kyi" [kozachok from Podillia], (in spite of its name) was normally performed in the Ukrainian national dress - representing Poltava.

14. Pritz, "Ukrainian Cultural Traditions," pp. 154-60, and other sources.

15. The number of enrollments and strength of community support for his programmes and concerts substantiates his support across the country. See also Herman, "Vasyl' Avramenko - As I Knew Him," pp. 17-20.

16. See the more detailed discussion of the transition out of the Avramenko tradition in Chapters Four and Five, below.

17. Avramenko writes in one of his unpublished essays:

> ...in 1919...I began to take special note of dance...I wanted to create something new and artistic, but something that would not depart from folkloric reality. (Avramenko Archives, 1.51.)

18. Avramenko, Ukrains'ki natsional'ni tanky (1947), p. 11.

19. From a transcript of one of Avramenko's speeches, published in Klenovyi lyst (Winnipeg), 1929, pp. 11-7, reprinted in Knysh, Zhyva dusha narodu, p. 61. The Ukrainian communities of North America sometimes considered and actually began taking a direct and active part in the war effort in Ukraine. Avramenko's implication here can be interpreted as support for such action.

20. Avramenko, Ukrains'ki natsional'ni tanky (1947), p. 8. The performances actually took place at the Canadian National Exhibition.

21. Avramenko, Ukrains'ki natsional'ni tanky (1947), p. 8.

22. Avramenko, Ukrains'ki natsional'ni tanky (1947), p. 10.

23. Pritz, "Ukrainian Cultural Traditions," pp. 170-4.

24. Ibid.

25. For his film activities, see Kovaliv [Berest], Istoriia ukrains'koho kina, pp. 186-203.

26. In Ukrains'ki natsional'ni tanky (1947), p. 8, Avramenko simply states that he "collected and created" the dances, p. 8. In "Vasyl' Avramenko - As I Knew Him," Herman writes:

> ...We sometimes asked him where he had learned his dances since most of them seemed to be arranged for stage performances rather than in the old recreational patterns we used to know. He avoided answering that question...he never, publicly or privately, told anyone how and where he learned the dances that he taught...(p. 20)

27. The school is described in many of the biographical and autobiographical sources. See Avramenko, Ukrains'ki natsional'ni tanky (1947), p. 8.

28. Avramenko Archives, 15.49, contains a listing of some of the Kalisz camp's internees and their village of origin.

29. This 1921 document, complete with a floor plan diagram, apparently in Kravchuk's handwriting, can be found in the Avramenko Archives, 17.27.

30. Kravchuk's name is credited as the arranger of the dance in the Kalisz programme (Avramenko Archives, 12.1) and also for a performance in L'viv in 1924 (Avramenko Archives, 12.21), but was apparently dropped after that time.

31. The dance was published in Avramenko's Ukrains'ki natsional'ni tanky (1928), pp. 30-3, and repeated almost identically in his expanded 1947 publication, pp. 34-5. Numerous manuscript description of the dance, some in Avramenko's handwriting, can be found in the Avramenko Archives. Typed and sometimes handwritten copies or adapted reconstructions of the dance were produced by various times. Some performances of the dance, or exerpts, are recorded on film in a number of sources. See endnote 63, below.

32. The Avramenko Archives contain many programmes, sometimes mentioning the age of the performers.

33. Using the same term as we have seen in Kolberg's description above and in Shukhevych's caption to Figure 4.

34. A kolomyika collected in that period in "Carpatho-Russia" by Elizabeth Burchenal and published in Folk Dances from Old Homelands contains several similar elements. This and other such documents suggest continuity with a relatively loose tradition of larger mixed couple-kolomyiky in the Ukrainian stage tradition. The main evidence to support the idea that this kolomyika was choreographed by another Kalisz internee is a list of dances made by Avramenko,

apparently in Kalisz in 1921. This list identifies thirty dances in his repertoire as well as the cast and the arranger. A kolomyika for two couples is listed, with Kravchuk's name adjacent. A second kolomyika, for four, ten, or fifteen couples, also appears, with some name scrawled next to it. The name is illegible, possibly "Saiko," but certainly not "Avr.," as in other cases (Avramenko Archives, 17.3). Evidence to support the theory that Avramenko made up the dance quite independently consists of the first actual manuscript description of the dance, in Avramenko's handwriting, dated 30 March 1924. The document states specifically that the dance was "arranged by V. Avramenko" (Avramenko Archives, 17.35).

35. Two descriptions of "kolomyika napered" state this explicitly (both in Avramenko Archives, 17.9). Other documentations of the form of the dance include one signed by Viktor Moshuk[?] (Avramenko Archives, 17.1), and by Avramenko (Avramenko Archives, 17.9). The dance was published only in 1947.

36. The film Pionyry contains clips from a wide variety of events from 1942-50.

37. Avramenko Archives, 12.1.

38. Numerous concert programmes identify the dancers by name or simply as young children.

39. As early as 1921 he wrote out long lists of steps with descriptions. His 1947 publication includes a list of 192 steps. Avramenko, Ukrains'ki natsional'ni tanky (1947), pp. 19-26.

40. See section 2.4.2, above.

41. The Avramenko Archives, 17.9, contain a booklet titled "Novi tantsiuval'ni rukhy zapysani V. Avramenkom vid starshykh studentiv (traven'-cherven', 1927) u m. Vinnipezi" [New dance steps recorded by V. Avramenko from his senior students (May-July, 1927) in Winnipeg]. The notes include over eighty motifs and combinations, often with the name of the student composer. They are written in Avramenko's handwriting.

42. Five or more lists containing detailed descriptions of steps are locted in the Avramenko Archives, though none were published. In later years there was a real demand for more accurate information. Later generations of instructors often wanted to teach his dances, but did not know or couldn't remember how to perform the steps accurately. One attempt to remedy the situation was made by Gerry Metrunec. He spoke directly with Avramenko, recommending that the ballet master publish full description to the steps. Avramenko's response implied that no such publication was planned. Mr. Metrunec then took the project on himself. In the first of a planned series of articles, Mr. Metrunec described the movements to eight basic steps in English. See Vyklyk, July, 1963, pp. 11-2.

Vyklyk is a Ukrainian Orthodox Youth Magazine from Edmonton, Alberta.

43. In the language of the stage dance community, this is called dancing "off-beat" or dancing "off-time."

44. This process is discussed very clearly in relation to Polish folk dance in Lange, "On the Differences Between the Rural and the Urban," pp. 44-51.

45. This historical process requires more study, though the basic elements appear clearly.

46. Prysiadky were particularly associated with the culture of the cossacks and with the dance of central and eastern Ukraine. Avramenko's "zaporozhets' herts'" features prysiadky motifs throughout seven of its twelve figures.

47. Avramenko, Ukrains'ki natsional'ni tanky (1947), p. 16.

48. Of course, the musical accompaniment can only be assumed in the case of the 1931 silent film. However, the dance phrases are very regular and most motifs repeat exactly eight times. All dancers change exactly in unison.

49. Avramenko, Ukrains'ki natsional'ni tanky (1947), p. 16.

50. See Avramenko, Ukrains'ki natsional'ni tanky (1947), pp. 35 (kolomyika na dvi pary, figure 9), p. 42 (kolomyika siianka, figure 2), p. 45 (kolomyika na odnu paru, figure 7).

51. The only example in the films where they do not arrive at a location at the end of a musical phrase is in D15-6. The dancers here reach their destination after ten counts, then dance "on the spot" for the remaining six.

52. In D5-6, the dancers move forwards with "dribne prysuvannia" holding their arms forward, then later with their hands on their hips. The single phrase, then, includes two motif variants, "ao2" and "ao1." The same occurs in F6.

53. Only minor differences, such as arm positions are different.

54. See Figure 25 below.

55. In an extended "quadrille" segment, the individuals and couples change places across the diagonal or meet in the centre.

56. Couples hold hands raised above a central column, through which the last couple traverses.

57. See Figure 25, below.

58. See Figure 25, below.

59. Compare the formations shown in Figure 24. In both dances, in S1 they enter by means of a zigzagging path. In S2 they move backwards to the side of the stage. In S3 the dancers come together. In S4 they back into the corners of the stage. in S5 they come together again. In S6 (and S7) they exit off to the side in couples. In these respects, the dances are identical.

60. The shortest performance encountered involves thirteen musical phrases, the longest is estimated at thirty eight.

61. Some of these versions are found in Figures 25 and 26 below.

62. These four specific descriptions have been selected from at least twelve available. E2 is taken from a document written in Avramenko's handwriting and dated 30 March 1924. (Avramenko Archives, 17.35.) E6 is taken from a document typed by A. Kist in 1928 in Winnipeg, entitled "'Kolomyika napered' - shcho tantsiuvaly na stseni v trupi artysta-baletmaistra Vasylia AVRAMENKA 1927 r. v Kanadi." ['Kolomyika to-the-front' that was performed on stage by the troupe of artist-balletmaster Vasyl' AVRAMENKO in 1927 in Canada.] (Avramenko Archives, 17.9). E8 is taken from Ukrains'ki natsional'ni tanky (1947), pp. 42-3. E12 is taken from the film Pionyry, [1950], possibly from a performance in Mundare, Alberta, 1942. It is dance E, analyzed in this study.

63. These six specific descriptions have been selected from at least nine available. D1 is taken from the earliest known document, written on 15 April 1921 by Osyp Kravchuk in the Kalisz camp for soldiers of the Ukrainian National Army (Avramenko Archives, 17.27). D2 is taken from a page written, apparently in 1921, by Vasyl' Avramenko in the Kalisz camp (Avramenko Archives, 17.1.) D3 is taken from a booklet handwritten by Vasyl' Avramenko, apparently in 1926 (Avramenko Archives, 17.29.) D5 is taken from Avramenko, Ukrains'ki natsional'ni tanky (1928), pp. 30-3. The identical text is reprinted in his 1947 publication. D6 is taken from the 1931 film The Ukrainian Folk Ballet at the Metropolitan Opera House. This version is analyzed as dance D in this study. D9 is taken from the film Pionyry [1950], performed apparently in Mundare, Alberta in 1942.

64. Avramenko, Ukrains'ki natsional'ni tanky (1947), p. 42. The reference to dancing on the ballroom floor may be directed to the large formal spectacles that were sometimes mounted. It also may suggest a different dance tradition - that of recreational dance. This is discussed in Chapter Seven.

CHAPTER FOUR THE CHILDREN'S KOLOMYIKA

4.1 EXTERNAL HISTORY

Whereas Avramenko's National Kolomyiky appeared suddenly and became established in sharp contrast to the traditions that preceeded them in western Canada, the next two traditions of kolomyika appeared more gradually and less perceptibly. They became formed in similar contexts to the National Kolomyika and inherited many features from it. Children's and Spectacular Kolomyiky sometimes remain closely linked with National forms even today. In extreme examples, however, they differ from each other substantially in function, context, and in form.

The sensation caused by Avramenko and his material inspired a flurry of activity. Within a short time, Ukrainian dance as a stage phenomenon succeeded in establishing a niche for itself in western Canadian communities. A broad demand existed for the continuation of this activity.

Avramenko himself rarely stayed at any one place for very long. After 1928, he spent much of his time in the United States, returning to major Canadian centres like Winnipeg, Saskatoon and Edmonton occasionally in the 1950s and 1960s to offer his instructors' courses for a few weeks at a time.[1] By this time, however, it was clear that the community was no longer centred around him nor his material. The vast majority of dancers had contact only with Avramenko's students, the students of these students, and so on. Though some teachers remained active for a long time, many others had very brief careers. A shortage of instructors existed in many communities hungry for suchcultural leadership.

In rural areas until the 1960s, Ukrainian dance was very often taught by the local school teachers. If they were of Ukrainian descent, then their responsibilities often included acting as the Ukrainian school teacher, choir conductor, Ukrainian dance teacher, and general producer for the numerous concerts throughout the year. If they knew Avramenko's dances, then their job as dance instructor was fairly straight-forward. If not, they were usually expected to do the best they could.

In larger centres, particularly in the cities where new immigrants tended to gravitate after World War II, Ukrainian organizational life was quite complex. Ukrainian dance was less often associated with public schools, where Ukrainian students were seldom a large percentage of the population. On the other hand, many Ukrainian organizations such as the Sunday schools, the Ukrainian Canadian Youth Organization - SUMK, and the Ukrainian National Youth Organization (MUNO), incorporated dance into their activities. Dance was valuable because it provided a context for socializing and enjoyment. Occasional opportunities to travel and perform at provincial or national conferences also increased this attraction. Dance, indeed, was often one of the most popular activities of the organizations, and was sometimes used specifically to attract and retain membership.[2]

The goal of each performance in the early years was to reproduce as faithfully as possible the dances taught by Avramenko. As evident from the material in the previous chapter, it is clear that many communities were indeed successful in this quest. The demand for performances, however, was often more constant than the memory and skills of the teachers. Given the great variety of conditions that these people operated under, the lack of effective controls on teaching standards, and the fairly complex series of figures to memorize, it is no surprize that the dances sometimes ended up substantially altered.

The change from National dance into the new tradition, however, was not simply a result of forgetting how to execute the Avramenko prescriptions properly. In the 1940s and 1950s, other trained Ukrainian dancers and instructors from Europe, such as Peter Hladun, Jaroslav Klun, Olenka Gerdan-Zaklynsky, and Daria Nyzhankivska-Snihurowycz, began introducing their own choreographies. The styles of the latter two were influenced explicitly by classical ballet.

Many dancers and audience members were very attracted to the new materials. Now that choices existed, it became possible to contemplate and discuss preferences and styles. Ukrainian dance was changing from an exclusively "national" activity, oriented towards demonstrating solidarity, and becoming more of a "creative" activity, focussing on variety and enjoyment and entertainment. Thus Canadian audiences and performers began expressing themselves in Ukrainian dance. By the later 1950s and early 1960s there was an explicit desire on the part of some people to move away from the "canonic material" and to perform new dances.[3] The Canadian Ukrainian community was claiming its own artistic rights to this tradition.

This major conceptual change in the community soon extended again, to allow for Canadian-born choreographers. This movement was encouraged by the process described above, and particularly by the shortage of European-born leaders. The four or five active immigrant teachers could certainly not deal with the dozens, and eventually hundreds of schools that required direction. Young teachers preferred the control allowed by creating their own dances, rather than the uncertainty of reconstructing someone else's. The community's concept of authenticity stretched again to accommodate this new activity.

Ongoing dance groups who focussed specifically on stage performance began to arise in the late 1950s and 1960s. Such groups began appearing in a number of cities across the country. One or two groups in each city evolved into what are now called the senior performing ensembles. (Their dance is the subject of Chapter Five.) Many local parishes and community groups formed their own Ukrainian dancing programs for children in the 1960s, 1970s and 1980s. Also in this period, a great many rural communities across Manitoba, Saskatchewan, Alberta, and British Columbia started or revitalized their Ukrainian dance activity.

Canadian-born instructors became increasingly common as time went on. The first generation of these had attended the Educational Summer Courses in Winnipeg from 1941.[4] Increasingly since the 1960s, this generation, too, has retired. Ukrainian dance instructors in western Canada are now typically less than a generation older than their students and are themselves performers or alumni of the senior performing groups.[5]

The Canadian policy of multiculturalism has certainly had a positive effect on Ukrainian dance in western Canada in terms of profile and sheer quantity of activity. Indeed it is particularly on the level of performing arts and crafts that the various ethnic communities have been supported.

The concept of two basic styles and costumes for Ukrainian dance was inherited from National dance practice. Poltava and Hutsul dance costumes were used quite exclusively until mid 1970s, and remain the two major costumes today.[6] Poltava dance steps, in any event, are usually considered the fundamental material and are taught to all dancers from the beginning of their training. The first costume sewn for children is normally the Poltava dress. Hutsul material, on the other hand, is often introduced as a separate dance style after a few years of instruction. The Hutsul style of dance is less defined and in some ways less stable than the Poltava style.[7]

One of the facets of Ukrainian dance that has grown tremendously in the past several decades is the technical aspect. Increasingly complex and technical motifs and dance structures are being performed. The aspect of physical challenge is considered very positive. Much of the emphasis in dance rehearsals has turned to technical training. For many, then, Ukrainian dance consists primarily of the technique performing steps and patterns.

When making a dance for a young group, an instructor generally selects a sufficient number of motifs and formations, fixes their sequence, and has the students drill the routine until they have memorized it. The choreographic composition is based on the type of dance, the cast, the level of the dancers, as well as on the aesthetic judgement of the instructor. A dance is ready for performance when the dancers can be expected to execute the motifs and patterns without a mistake. Each dance normally remains in the group's repertoire for one school year. Every fall, when children's groups reassemble after a summer break, as a rule, they start working on an entirely new repertoire.

Before its public presentation, the instructor generally assigns a name for the dance for the programme notes. "Kolomyika" is one possible name, as are "hopak," "kozachok," "metelytsia," "zhuravel'," "horlytsia," and many other names from Ukrainian village dance traditions. Newly devised dance names are also popular, depending on the trend in the instructor's specific community; "veselyi tanets'," "molodi divchata," "zirochka,"[8] "Beginners' dance," "Poltavsky dance," and many others. These names are used somewhat arbitrarily. Often the name of the dance relates to the title of the recorded music track that is used to accompany the dance.[9] Since most musicians are descendants of emigrants from Western Ukrainian territories (from where the Early Social Kolomyika was extremely popular), and since the dance music tradition has had much more of a direct link with pre-emigration forms, the kolomyika remains a common musical piece in many dance band repertoires.

Thus the name and the melody from Western Ukrainian social dance traditions are often assigned to a dance form that uses steps and costumes that represent the Poltava region of central Ukraine.[10] In fact, all of the kolomyiky performed by junior groups and schools in the author's video collections are performed in Poltava costumes.[11] Indeed some instructors in Edmonton have come to argue that this name is appropriate only for dances in Poltava costume.[12] This has occurred in spite of the fact that the community's expressed desire for "authenticity" and "tradition" remains intact.

Though the decline in familiarity with specifics of village traditions is general, the transference of the kolomyika from the Hutsul to the Poltava style seems to be relatively unique in the Ukrainian dance communities of western Canada. This process, it must be stated, has not proceeded to the same degree in all communities in Canada. It is well established in central Alberta, but is not necessarily common in Saskatchewan, Manitoba or British Columbia communities. This depends on the historical knowledge of individual teachers in each dance community as well as the styles and influences of local senior ensembles.[13]

4.2 FUNCTIONS

In the first several decades after 1927, the positive emotions associated with symbolizing and expressing their heritage were very important to many of the parents who sent their children for instruction. Being Ukrainian was a real part of many dancers' lives as well. Many of these children spoke Ukrainian regularly at home and were made quite conscious of their ancestry at school. The national or ethnic motive then, was important for practically all participants at this time, though not necessarily as explicit and fervent as it had been for the recently emigrated "maestro" Avramenko.

Ukrainian dance was also popular simply because it was a form of cultural activity. It provided the opportunity to do something that was widely appreciated and applauded. Ukrainian dance often provided a sense of pride and accomplishment. It could certainly be fun.

A number of studies have dealt with the contemporary functions or motivations for Ukrainian Canadian dance.[14] These studies suggest that enjoyment is the most important motive for young people. The connection with Ukrainian culture remains the second most important motivating factor for dancers and the single most important motive for parents. It must be noted that the connotation of "Ukrainianness" has changed since the 1920s. Whereas Avramenko's feelings were explicitly associated with political action, it is quite clear that the majority of dancers and parents wish politics to be separated from the Ukrainian dance lesson today.[15] This is also borne out by the sometimes wholesale acceptance of attractive Soviet material, even by those people and organizations whose perspectives are otherwise explicitly anti-Soviet. The term "National" then, might better be replaced by the word "ethnic" in regards to Ukrainian dance motivation. Other functions of Ukrainian dance include performance opportunities, socialization, physical education and fitness, peer pressure, trips and rewards, etc. Many children go to dance classes out of obedience to their parents.

4.3 CONTEXTS

Ukrainian dance today in western Canada is popular among second, third, fourth and fifth generation Canadians. The vast majority of dancers do not speak Ukrainian, nor do most of the instructors. Only some of these people belong to the traditional Ukrainian churches or other institutions of the organized Ukrainian community. Many others often relate to being Ukrainian only by such symbolic means as

This figure is not available
due to copyright restrictions.

Figure 27. Photograph of a children's dance group. The junior group from the Vegreville Ukrainian School of Dancing. Taken from Ukrainian Festival Pysanka '79, souvenir programme (Vegreville, Alberta: 1979).

Ukrainian food, Easter Eggs and dance.[16] In many rural areas, Ukrainian dance is simply one of the available local extracurricular activities, perceived on relatively equal terms with hockey or piano lessons. Some thirty percent of the Ukrainian dancers in western Canada are estimated to be non-Ukrainian or only partly Ukrainian by ancestry.[17]

Today there are some seventy-seven dance schools in Alberta, forty each in Manitoba and Saskatchewan, and fifteen in British Columbia. The great majority of these involve dancers aged six to thirteen.[18] Most of these dancers practice one time each week for forty-five minutes to one-and-a-half hours, separated into beginner, junior, intermediate and senior levels. They normally rehearse from September through May and perform at their own Christmas and spring concerts as well as at some four or five other local events. Many extend their year to include one or more of the numerous Ukrainian dance competitions that take place from April to August.[19]

4.4 FORM

4.4.1 Sources

It is estimated that some six hundred or more Ukrainian dances are choreographed each year in western Canada. The vast majority of these are performed only a few times. The number that are called "kolomyika" in any given year is difficult to ascertain.

The choreographers sometimes record their work on paper in some fashion. Increasingly, parents and family members record the performances with video cameras. Though the records of many specific dances are thus preserved in some form, the sources remain uneven, uncatalogued, and scattered.

The three dances used for specific data in this study were selected somewhat randomly from available materials. A dance called kolomyika was performed by the intermediate group of the Holy Cross Ukrainian Dancing Club at their Family Concert in the Parish Hall in Edmonton on the afternoon of Sunday, March 12, 1989. The dance was performed by four boys and ten girls. It is notated in kinetography Laban in App. 3.2. Its structure is represented in App. 2.7. Dance H in this study, documented in App. 2.8, was performed by two boys and six girls of the Holy Eucharist parish group in Edmonton in a category for eleven year old dancers at the Cheremosh Dance Festival in 1985. Dance J, notated in App. 2.9 was performed by two boys and eight girls from the Dansation School of St. Albert, Alberta in that same age category in the same competition.

4.4.2 Motifs

The three Children's Kolomyiky analyzed for this study contain thirty-eight motifs in sixty-seven variants. The overall ratio of motif variants to musical phrases is approximately the same as for the National Kolomyiky discussed in Chapter Three.

As in the previous traditions, most of the motifs performed in these dances are one measure (one half note) in duration. More specifically, the majority of each Children's Kolomyika consists of performing motifs with a rhythm of two eighth notes and a quarter note. This, as we have seen above, is also the predominant motival rhythm for National Kolomyiky. In contrast to the previous traditions, motifs of one, two, and even four whole notes are quite common in Children's Kolomyiky. These longer motifs show quite a degree of diversity in terms of rhythmic structure. Most are compound motifs, consisting of a string of rhythms from the familiar basic motifs

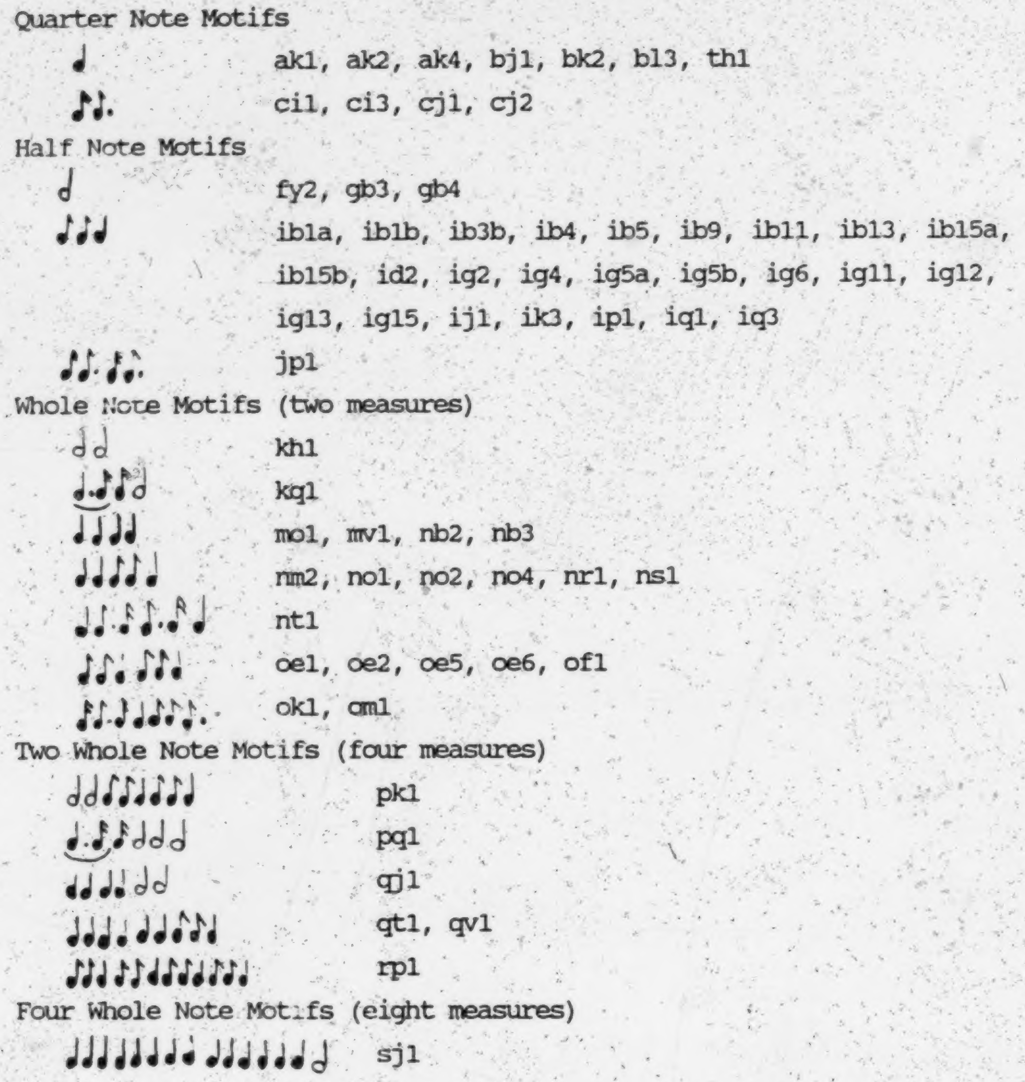

Quarter Note Motifs
ak1, ak2, ak4, bj1, bk2, bl3, th1
ci1, ci3, cj1, cj2
Half Note Motifs
fy2, gb3, gb4
ib1a, ib1b, ib3b, ib4, ib5, ib9, ib11, ib13, ib15a, ib15b, id2, ig2, ig4, ig5a, ig5b, ig6, ig11, ig12, ig13, ig15, ij1, ik3, ip1, iq1, iq3
jp1
Whole Note Motifs (two measures)
kh1
kq1
mo1, mv1, nb2, nb3
nm2, no1, no2, no4, nr1, ns1
nt1
oe1, oe2, oe5, oe6, of1
ok1, om1
Two Whole Note Motifs (four measures)
pk1
pq1
qj1
qt1, qv1
rp1
Four Whole Note Motifs (eight measures)
sj1

Figure 28. Rhythms of motifs found in dances G, H, and J.

A number of the motifs in the Children's dances are similar to those seen in Avramenko's kolomyiky. These include "vidryvanka" ("bl"), "dribushechka" ("ib"), "tynok" ("id"), "pokhid skladnyi" ("ig," "ik," "iq"), and "prysiadka pereskok" ("nb"). A much larger portion of the motif stock comes from other dances in the Avramenko repertoire. More recently the motif vocabulary has been influenced by other influential teachers, by Soviet character dance, ballet, and movements from other dance styles.

Motifs are the best preserved aspect of Avramenko's dance material. Indeed, it had always been easier to remember the steps than their sequences. Avramenko's repertoire of steps has evolved somewhat in the past several decades of Canadian choreographic tradition. Most notably, the repertoire has contracted substantially.[20] Some teachers remember more of the steps than others. Many use a few favorite movements more frequently. The steps are sometimes executed with various new styles or accents. The Table above indicates an increased use of complex and combined motifs - "combinations." With time, a rather loosely defined concept of "basic steps" for Ukrainian dance has developed. The specific content of this list differs somewhat from time to time, from area to area in western Canada, and from teacher to teacher. The ideas also vary in their relationship to Avramenko's original materials.[21]

The Avramenko motif lexicon was somewhat differentiated dance by dance. Many motifs were used in certain dances, but not in others. By contrast, the contemporary understanding of "basic steps" often implies that almost any step is equally appropriate for any dance of a given regional style. The loss of a somewhat specialized lexicon for the different types of dances has led to much more random selection and mixture of motifs for any given context. Dances with different names tend to look more and more alike. The focus for differences between dances shifts more exclusively to costumes, props, or other external aspects of the choreography.

By far the most frequent step in the Children's dances is "pokhid skladnyi" in its various forms ("ib," "ig," "ik," "ip," "iq," "of," "rp.") This step is also called "dribushechka," "raz-i-dva," "one-two-three," "plain step," "polka step," "pereminnyi krok" and "bihunets'."[22] As we have seen, this step is also part of the National Kolomyika tradition. Ideed, it was even more prominent in other dances of Avramenko's repertoire. In his dance "Hopak kolom," for example, it is the fundamental and repeating motif in the theme-and-variation composition.[23] This step is exceedingly popular and is known as the most basic step for Ukrainian dance today. As such, it is often introduced to novice dancers on their very first lesson. This is so in spite of the fact that it is much more difficult to master than many of the other steps.

Pokhid skladnyi is particularly prevalent in dance H, where it is used during more than half of the choreography. Some version of pokhid skladnyi is used in every instance that the group changes formation and almost in every instance that the dancers "travel." Practically all the other steps, then, are stationary (the only exceptions are "bk" and "bl").

Other than pokhid skladnyi, it is somewhat unusual for any motif in a Children's Kolomyika to be found in more than one sequence.[24] The relative incidence of this type of repetition is significantly lower than in the National Kolomyiky. This tendency in Children's choreography may be related to the fact that most instructors try to teach a dozen or so steps in the first several years of dance lessons. The dances are designed to show the parents all the steps their children have learned. It is also partly a function of the prevailing attitude that repetition of a given motif might "bore" the audience or the dancers.[25] The perception that technical intricacy and variety is more interesting or satisfying encourages choreographers to include combinations into their dances. It also works somewhat against the trend to use pokhid skladnyi repeatedly in Children's Kolomyiky described above. Dance G may be seen as an example where the tendency to constant novelty is somewhat more prominent. These recent preferences in Children's Kolomyika choreography apply to other Children's Ukrainian dances in western Canada as well.

Children's Kolomyiky and National Kolomyiky share the important features that their motifs are performed in a very regular manner in terms of their dynamics and rate of travel. In both traditions, too, the arms are most often held in fixed positions.

4.4.3 Motif Sequences

Motif sequences in the Children's Kolomyika are similar to those in the National Dance tradition. They are closely tied to the musical phrasing, which itself is very regular with eight, or rarely, twelve measure phrases (J1, J12-3).

Many motif sequences correspond exactly with the musical phrase. Others are sixteen measures long (H3-4, H6-7, H30-1) or only four (G2, H5, J6, J8). Less common are motif sequences of twelve or six measures, for example.

Extended motif sequences are used commonly throughout a dance for groups of very young dancers. They are also used where the dancers need the extra time to arrange themselves into new formations or to highlight what the choreographer feels is a particularly interesting or important motif. Such motifs are often combinations (H16-7, H21-2, H30-1), or unusual for some other reason.

On a few occasions, very short movement sequences are assigned by the choreographer (J13). In this example, a two measure sequence corresponds with a quick change in formation, performed with pokhid skladnyi. Other shorter motif sequences reflect a situation when the dancers arrive at their prescribed position and continue a step on the spot. By our definitions, the travelling motif is different than the stationary motif, and two sequences are defined (this occurs often in dance H). More frequent and shorter motif sequences add to the density of the choreographic image, and are often used for dancers with higher skill levels. Dance G involves twenty eight motif sequences in fourteen musical phrases, a ratio of 2:1. In this respect, the dance is quite a a bit more complex than the National Kolomyiky analyzed above. The ratio for dance J is still higher, at almost 3:1.

In many instances during Children's Kolomyiky, all the dancers perform the same motif together. On the other hand, it is also common for the girls to perform one motif while the boys perform another (G2-8, G10-11, H5-7, H18-19, H21-22, H24-25, H27-8, H30-1, J2-3, J9, J12-4, J18-9). In many (but not all) of these instances, the boys perform prysiadky or some other step that is not in the girls' repertoire. This state of affairs occurs much more often than in the

National Kolomyiky.

Dances G, H, and J differ from the National compositions in that they often feature more complex polykinetic moments. In a number of instances the dancers are divided into three or even four groups according to sex, size, or location on the stage. Each group performs a different motif at a particular time (G12, H3-4, J6-8, J16-17, J22).

4.4.4 Phrases

One of the criteria which defines the bounds of a phrase is a change in arm linkage among the dancers. In comparison to the National and especially the Early Social Kolomyiky, the Children's dances are generally performed with less physical contact between participants. Long segments of the dances are performed without touching another dancer (G1-5, J6-13). On the other hand, this type of kolomyika exhibits a greater variety of linkage and frequent changes. Early Social Kolomyiky feature two kinds of linkage, and National Kolomyiky involve some four or five. Children's Kolomyiky, on the other hand, involve several more: "holding hands" (G6, H5-14, H18-9, J5, J18), various forms of holding one's partner(s) by the waist ("holubchyky" G11, H21-2, J4, J14-5), ("couples travelling forward" H1-2, J2) ("in a straight line" H15), ("facing alternate directions in a line" H3-4, J16), as well as a "low basket hold" (H16-7), "holding onto a partner's shoulder" (H18-9), and "joining in a star shape" (G8-9). As is evident from the above list, each linkage is used only once or twice in a given dance, and each dance utilizes a variety of connections. In dance H, most dancers hold hands from musical phrases five to fourteen. This is an exceptionally long linkage in a Children's Kolomyika, as most connections are maintained for approximtely two musical phrases (H1-2, H3-4, H15-7, H18-9, H18-9, H21-2, H26-8, J2-3, J14-5, J16-7, J18-9). Others are released after eight measures (G6, G9, G11, J5, J23) or only four (J3, J4).

Changes in locomotion, another feature which defines the boundaries of phrases, are also fairly common in Children's Kolomyiky. Indeed, the dancers stop and start, and change directions constantly. These changes are partly due to movements within formations, but also to creation of new formations themselves. Dance G, for example, involves seven different formations in a matter of fourteen musical phrases. More than half of the dance involves locomotion. Of these segments, some are longer, indicating slow progress or a curvaceous, indirect path (G1-2, H1-2, H6-7, H9-10, J2-3, J18-9). Such phrases are popular during entrances and while spinning in circular formations. The majority of travelling phrases, however, are completed in eight measures (G5, G6, G8-9, G10, H19, H24, J12, J13), six (G3, G8), four (G12, H11, H13, H18, H20, H26, J6, J7, J8, J9, J13, J16, J20, J21, J22, J23), or less (H5, H8, H27-8, J4, J14-5, J16-7, J21).

The formations used in Children's Kolomyiky are diverse. They include the "circle," "double circle," "circle plus external dancers," "line," "double lines," and "triple lines" in numerous combinations and relationships. These formations are visible in the small floor plans drawn in Figures 29 and 30, as well as in App. 2.7, App. 2.8, and App. 2.9. The occasional asymmetrical formations (H1-5, H5-7) and the formations involving multiple uneven groups (G3, G10-11, G12, H18, H20, J7, J12, J15, J22) are particularly notable here because they are not found in the traditions described in the chapters above.

In contrast to motifs, the "original" formations from the Avramenko repertoire are not considered essential to Ukrainian dances in the tradition of Canadian choreography. Any plausible geometrical pattern is considered appropriate. Innovation in this respect is generally valued.

Our examples are typical in that Children's Kolomyiky are often cast to include everyone from a certain class. These numbers are often uneven, and can affect the formations and groupings in the dance significantly. The geometric problems are often quite complex, particularly because lateral symmetry on stage remains somewhat of a rule in dances with younger children.

Spinning motifs are relatively frequent in these dances, though not as important as in Early Social or National Kolomyika forms. The Children's dances sometimes feature spinning individually (G9, H6-7, H30-1, J23), in couples (G11, H21-2, J4), and in groups (G8-9, H3-4, H6-7, H9-10, H12-3, H27-8, J16-7, J18-9). Occasionally, the spinning figure involves individual and group rotation simultaneously (J13), or interconnected individual, couple, and group spins (J14-5). The spinning motifs continue for two musical phrases on occasion, (H3-4, H6-7, H9-10, H21-2, H30-1, J16-7, J18-9) but often for eight measures (G8-9, G11, J13), four (J4, J23), or less (G9, H27-8, J14-5, J16-7).

The number and brevity of linked, travelling, and spinning elements in the Children's Kolomyiky result in dances composed of many short phrases. Phrases of up to sixteen measures are not uncommon, though equally frequent are eight measure, six measure, four, and two measure phrases. Most of these units consist of one motif sequence each. Only on rare occasions do two or three motif sequences follow each other

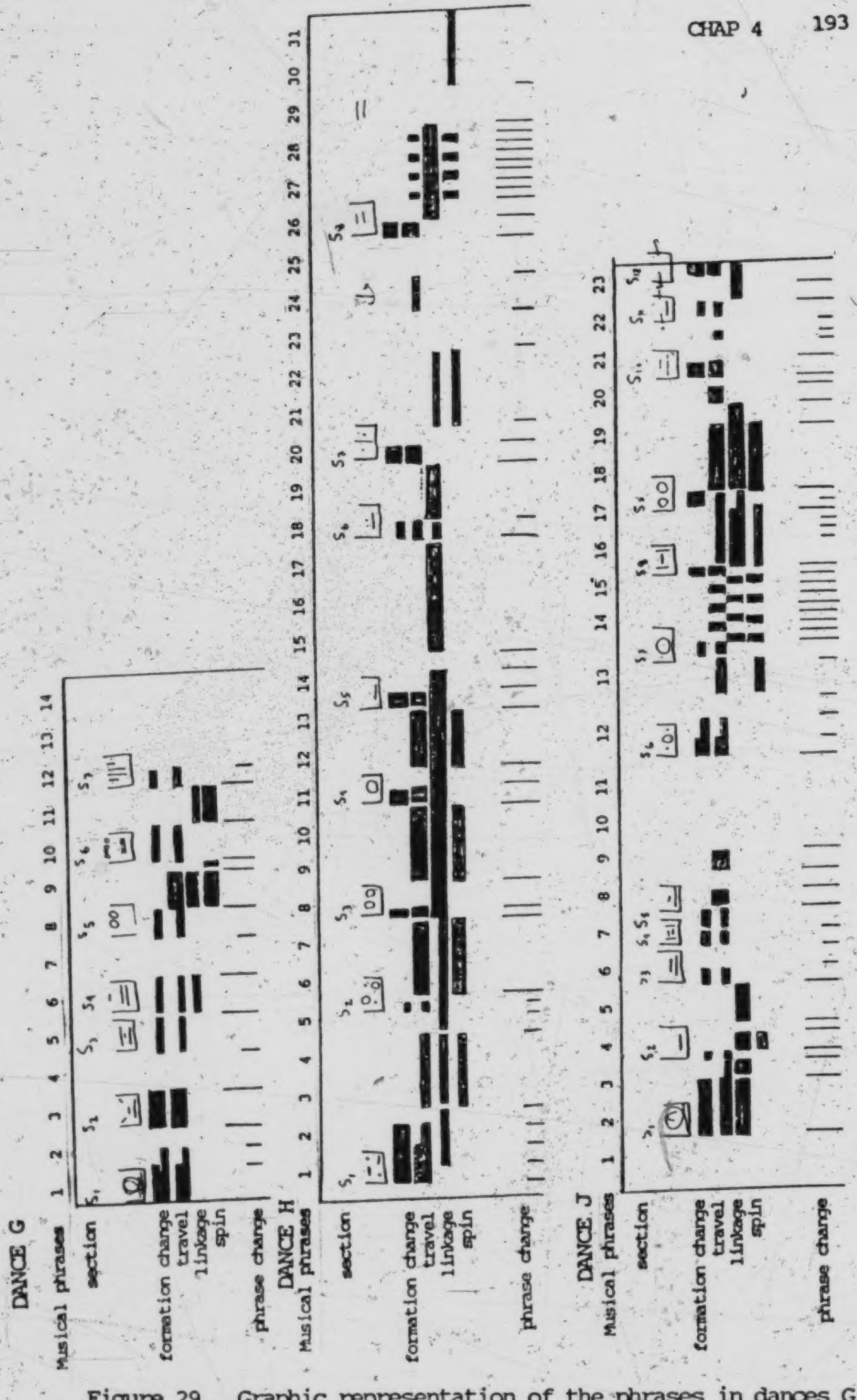


Figure 29. Graphic representation of the phrases in dances G, H and J.

with no contrast in any of these ways (J10-1, J12, J13, J22). It is clear then, that forms in this tradition are built upon contrasts in linkage, locomotion, rotation and formations.

The more polykinetic character of the Children's Kolomyiky in comparison with the earlier traditions causes several complications in elucidating their structure. Though the phrases of the various groups begin and end at the same time in most cases, this is not always true. Thus a certain point in the dance may mark the end of a phrase (or even a section) for one group, but not for others (G1-2, H1-2, H5, H18, J12, J16-8). This is indicated in Figure 29 by means of half-sized vertical strokes where changes of phrase are marked.

4.4.5 Sections

We have seen that Children's Kolomyiky feature many formational changes, and thus can expect division into numerous sections. Dance G can be divided into seven distinct sections. Dance H contains eight sections. Dance J contains twelve. The average duration for a section in a Children's Kolomyika is two to three musical phrases, though some are short as four measures (J23). Others span as many as six melodies (forty-eight measures) (H20-5, H26-31).

4.4.6 Parts and Other Large Units

Children's Kolomyiky normally consist of one part only. In some infrequent instances, not in the present data sample, the musical accompaniment changes tempo and character.

Children's Kolomyiky in western Canada are generally independent dances and very rarely comprise part of any dance cycle. They are performed alone or within a longer performance of similarly unrelated dances. Entrances, bows, and exits which extend beyond the musical accompaniment are not uncommon, though they are not central to the present discussion.

4.4.7 Composition

The dances analyzed in this chapter consist primarily of a long series of nonrepeating phrases, and thus fall clearly into the category of linked compositions. This is characteristic of the vast majority of Children's Kolomyiky, and indeed of most contemporary Children's Ukrainian dances in western Canada. It has been noted that, with one prominent exception, steps are not normally repeated in these dances. If one does occur a second time, it is most often a different variant in a different context to somehow downplay the repetitiveness.

Nonetheless the compositions cannot be described as totally unpredictable chains of unrelated steps and formations. Indeed, the frequency of contrasts on the level of phrases is greater than what would be generated by random selection (see 4.4.4 above). Alternations of formation changes, travelling, linkage, and spinning are a definite compositional theme in the dances. In most instances, in fact, the phrases are bounded by contrasts in two, three or even all four of these elements at once (G8, G11, G12, H8, H11, J4, J14, J15, J17).

The importance of formation changes, spinning, and prysiadky in these forms is highlighted by their regular alternation. Most Children's Kolomyiky are choreographed so that one, and only one of these features occurs at any given time. The alternation of these three features is very clear in dance G, represented in Figure 30. The same alternations are slightly less evident in dances H and J. The instances where neither of the three named features occur in dances H and J are often taken up with other highlights such as complex combinations (H15-7, J8-11).

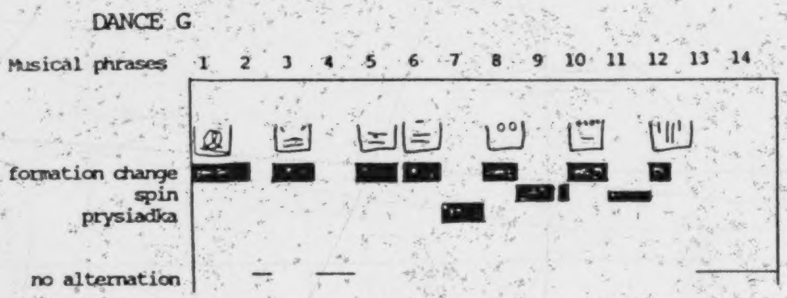


Figure 30. Graphic representation of the alternations of formation changes, spinning elements, and prysiadky in dance G.

4.4.8 Number of Participants

Children's Kolomyiky are generally choreographed for a specific class of students in a given school, and thus are somewhat bound to involve a particular number of dancers. The total number of dancers may be even or odd, and the girls generally outnumber the boys.[26] In most Children's Kolomyiky, the dancers enter and exit together, or start and end the dance together on stage. In a few cases, such as dance J, the children enter and exit in staggered groups.

4.4.9 Styles

The particular selections and frequency of motifs, the emphasis on certain types of phrases, formations, and cycles have much to do with particular choreographers and their training. Senior dancers who perform together in one particular ensemble tend to compose dances with more features in common. Since the majority of younger groups are taught by members of senior ensembles in the nearest city, a tendency towards regional differentiation exists in western Canada. This regional diversity is intuitively felt by many members of the senior dance community. It is often expressed on the lexical level, as one instructor or school of instructors tends to use a certain motif, a certain variant or way of performing more frequently. Other local styles involve the tendency to use specific devices, such as starting and finishing a dance on stage, the use of props, etc. Regional stylistic differences would likely be much stronger if not for the mixing of dance styles that occurs at competitions, because of migrating choreographers, and recently because of video recordings passing from one area to another.

The process of somewhat randomly selecting a name for a dance that has already been choreographed suggests that the kolomyika has indeed ceased to exist as a separate dance entity in this context. In many ways, it has become an indistinguishable part of a larger homogenized dance tradition. The new specifics of the Children's Kolomyika in some areas, are that it is danced by a mixed group in Poltava costume without props.

ENDNOTES CHAPTER FOUR

1. Pritz, "Ukrainian Cultural Traditions," pp. 177-8.

2. Ibid., pp. 170-1, 173-4.

3. This was expressed in an unrecorded conversation with Chester Kuc, Edmonton, Alberta, December 1989. Mr. Kuc was the leader of the Shumka dancers in the late 1950s and 1960s.

4. Pritz, "Ukrainian Cultural Traditions," pp. 172-3, 215-6.

5. This second generation of Canadian-born instructors has been responsible for the great majority of schools and ensembles in western Canada since the early 1970s. By contrast, older immigrant instructors and members of the first generation of Canadian-born teachers remained prominent in eastern Canada into the 1980s.

6. A trend of performing in other regional styles began only with increasing contact with Soviet dance materials in the past fifteen years and has remained primarily the pursuit of senior level groups. The performing of dances representing other regions of Ukraine has become very popular in the past several years and is beginning to threaten the "core" status of Poltava and Hutsul styles in some circles.

7. See Chapter Five.

8. The Ukrainian names mean "Happy dance," "Young girls," "Little star," respectively.

9. Live musicians are rare for Childrens' performances in western Canada. A large selection of recorded music has been available from Ukrainian dance bands ever since the 1920s in North America. The Ukrainian recording industry remains active today, often influenced by North American country and western styles. Many recordings are designed specifically for social dance or listening, while others, usually more arranged pieces, are geared for the stage dance market. Both types of recordings are used for Children's stage dances. The vast majority of Ukrainian dance music is played in 2/4 metre in phrases of eight measures. Since the tempo and beat of the music is similar, the music is used very interchangeably by many instructors. Often, the exact musical accompaniment for the dance is set only just prior to its first performance. This is especially true since the availability of the portable cassette player, which is now a staple instrument for dance instructors.

10. The name kolomyika is also sometimes selected arbitrarily for a dance even if the music is not called a kolomyika.

11. This was the case in the preparation for the large "Dance Extravaganza" performance during Festival '88 in Edmonton, 1988.

12. The transference of this Western Ukrainian dance name to material that represents Eastern Ukraine may well be influenced by the Recent Social Kolomyika form as well. In this latter tradition, as we will see in Chapter Six, motifs from all Ukrainian dances occur freely.

13. Trends and standards vary in different areas at different times. In approximately 1973, for example, "Veselka," a Ukrainian dance group from Victoria, B.C. came to participate in a festival in the Jubilee Auditorium in Edmonton. They performed a kolomyika in four couples in Poltava costumes. They were criticized by Edmontonian Ukrainian dance supporters for distorting Ukrainian dance tradition. Unrecorded interview with Kim Nahachewsky, Edmonton, July 1989. A decade and a half later, that same Edmonton community regularly applauds children performing dances called "kolomyika" in Poltava costumes. The somewhat older age of the Victoria performers, regional competitiveness, and the passage of time may have been factors in the different responses.

14. Andriy Nahachewsky, "Ukrainian Dance Education in Toronto," unpublished paper (Toronto: 1982); Kim Nahachewsky, Alberta Ukrainian Dance, pp. 6, 10; Shaw, "Attitudes of Canadians of Ukrainian Descent Toward Ukrainian Dance."

15. Shaw, "Attitudes of Canadians of Ukrainian Descent Toward Ukrainian Dance," pp. 83-100.

16. See Wsevolod W. Isajiw, "Symbols and Ukrainian Canadian Identity: Their Meaning and Significance," in Visible Symbols: Cultural Expression Among Canada's Ukrainians, ed. Manoly R. Lupul (Edmonton: Canadian Institute of Ukrainian Studies, 1984), pp. 119-27.

17. Alberta Ukrainian Dance Association estimate, 1984.

18. Alberta Ukrainian Dance Association records, 1984.

19. Ukrainian dance competitions are organized in Dauphin, Vegreville, St. Albert, Hafford, Moose-Jaw, and North Battleford each year. Saskatoon hosts a bi-annual competition.

20. Avramenko's Ukrains'ki natsional'ni tanky (1947), lists 192 steps. Some of these, of course, were performed often, and others less so. The majority of these are not used today.

21. Avramenko's own concept of the vocabulary for Ukrainian dance also changed, as suggested by his numerous and differing lists of steps in manuscript and published form. See several unpublished lists in the Avramenko Archives, as well as Ukrains'ki natsional'ni tanky (1928), pp. 17-9; Ukrains'ki natsional'ni tanky (1947), pp. 19-26.

For a more contemporary assessment of the "basic steps" as perceived in Saskatchewan, see Zerebecky, Standardization of the Basic Ukrainian Folk Dance Steps. Some recent research on this problem has been undertaken by Tamara Tatuch of the Alberta Ukrainian Dance Association, though no results have been published as of yet.

22. Zerebecky, Standardization of the Basic Ukrainian Folk Dance Steps, pp. 3-5.

23. Avramenko, Ukrains'ki natsional'ni tanky (1947), pp. 33-4.

24. This occurs with the following motifs in our data sample: pidkivky "ak" (J5, J10), pletennia "cj" (J6, J7, J8, J9, J20), holubtsi combination "no" (J5, J10), tynok "oe" (H3-4, H19, J8, J9), and vykhyliasnyk combination "om" (J12, J13).

25. Such comments are not unusual among dancers and instructors. See Chapter Five below.

26. See the discussion of how these numbers affect the formations in section 4.4.4, above.

CHAPTER FIVE THE SPECTACULAR KOLOMYIKA

5.1 EXTERNAL HISTORY

The term "Spectacular Kolomyika" refers to those dances performed by young adults in senior dance ensembles on stage, and is derived from "spectacle" which is fundamental to this type of dance event. This tradition of kolomyika developed in approximately the 1960s in western Canada. Much of its early history, and its strong connections with Avramenko's National repertoire is shared with the Children's dance tradition discussed in the previous chapter. As mentioned above, these three traditions did not experience an abrupt split, but rather grew progressively apart from each other. Some kolomyika performances, then, may exist as intermediary phenomena, combining features of National, Children's and Spectacular traditions in varying proportions. These do not however, preclude the principle of separate traditions, as many other kolomyiky have very particular and distinct features in this regard.

The evolution of the Spectacular Kolomyika is closely related to the development of senior performing companies in western Canada.[1] Ukrainian dance regained its popularity quickly after a lull during World War II. The Ukrainian National Youth Federation (UNYF) was pivotal in organizing and promoting local, regional and national showcases for performing arts. UNYF locals in many centres included dance activity in the 1950s. Dance in these contexts served generally as a means for attracting interest of young Ukrainian Canadians, and involving them in the cultural, educational and social objectives of the larger organization. The smaller pro-Soviet faction of the Ukrainian community operated somewhat in parallel fashion in connection with the Association of United Ukrainian Canadians (AUUC).

The late 1950s and early 1960s witnessed the beginning of a trend which would change Ukrainian dance once more. It was at this time that groups developed, whose explicit and primary objective was the stage performance of Ukrainian dance. Thus the Ukrainian Shumka Dancers (Edmonton, 1958) and the Yevshan Ukrainian Folk Ballet Ensemble (Saskatoon, 1960) were established as independent organizations. Numerous UNYF and AUUC affiliated groups also adopted more self-directed and dance oriented programmes. These included Poltava (Regina, AUUC, 1955), Rusalka (Winnipeg, UNYF, 1962), Verkhovyna (Regina, UNYF, 1963).

> The trend towards the formation of independent and affiliated Ukrainian dance groups, which manifested itself in the 1950s and 1960s continued in the years to come. The cross-Canada exposure given Ukrainian dance companies from their participation in Centennial celebrations and the numerous rave reviews of performances of Ukrainian dance (largely from non-Ukrainian audiences) intensified the interest in this medium of Ukrainian cultural expression. Suddenly, Ukrainian young people, who could neither speak nor understand the Ukrainian language, who felt no particular sense of ethnic identity, became aware of their cultural heritage and their ancestral roots. In dance they found a form of Ukrainian culture that was accessible to them and one which many Canadians of other cultural backgrounds looked upon with envy. Spectacular Ukrainian dance performances stole many a Centennial show, making Ukrainians proud of their heritage and cultural traditions.[2]

The 1960s were a time when North American culture in general was quite supportive of "exploring one's roots" and "expressing onesself."

New ensembles included the Pavlychenko Folklorique Ensemble (Saskatoon, 1968), Cheremosh (Edmonton, UNYF, 1969), Cheremshyna (Vancouver, 1970), Saskatoon AUUC Group (Saskatoon, AUUC, 1971), Veselka (Victoria, 1971), Kobzar (Vancouver, AUUC, 1974) and others. Similar developments took place in Eastern Canada.[3] As described in the previous chapter, these senior performing ensembles were part of a much larger Ukrainian dance community that also included literally hundreds of Ukrainian dancing schools for children. These schools were established independently, or more often in association with the senior ensembles, with parishes, other Ukrainian organizations, community halls, or mainstream dance schools. In 1984, it was estimated that there were some 10,000 Ukrainian dancers in over 200 groups and schools across the country.[4] Some three quarters of this activity takes place in western Canada. Alberta itself boasted 84 groups and some 4,500 dancers, with Edmonton representing one third of this total. An estimated ten to twenty percent of these groups can be considered senior performing ensembles who present dance in a "Spectacular" mode. Though individual groups undergo cycles of greater and less success, the overall trend seems to have been one of steady numerical growth up to the mid 1980s, and a levelling or slight decline since that time.

When Avramenko returned to Edmonton in 1953 and Winnipeg in 1966, it was clear that the Ukrainian dance movement had evolved out of his hands, and was developing in its own way. The instructors of the performing ensembles were Canadian-born, for the most part. Some had studied briefly under Avramenko, but it was more likely that they had danced more under his students or under one of the post 1945 immigrant teachers; Peter Hladun, Olenka Gerdan-Zaklynsky, Daria Nyzhankivska-

Snihurowycz or Jarosłav Klun. Many of this "second generation" had studied to be cultural leaders at Ukrainian Educational Summer Courses held in Winnipeg from 1941 to 1962. Increasingly by the 1970s, a third and fourth generation of instructors took on responsibility for the groups and began creating their own choreographies.[5] These younger generations generally gained their training within the groups themselves. The tendency in recent years has been for a relatively high turnover in instructors for many groups, with few working as long as a decade, and many being replaced after every few years.

One of the very significant changes that accompanied the rise of performance-oriented groups was the greatly increased demand to see new and aesthetically pleasing dances. This demand was expressed by the dancers and audiences alike. Thus the leaders of the groups were pressed to compose new dances constantly. Frequent turnover of repertoire is perceived as a positive aspect in a group. Some groups, indeed, have produced completely original full concerts annually for a number of years in a row.[6] This aspect of Ukrainian dance in Canada has affected its character significantly. Children's dance, as we have seen, also shares this feature.

The activity of dancing shifted in emphasis to the rehearsal and learning of new material. Most groups generally spend two years mounting new choreography, perform their concert a number of times in their "touring season," then discard the repertoire and begin anew. Only a few dances are maintained more permanently and used repeatedly for small performances. On the one hand, the dances themselves are treated more like works of art. The choreographers strive for pleasing effects and audience satisfaction. Novelty is lauded and an unofficial standard of "copyright" deters groups from sharing, "borrowing," or "stealing" each others' material. On the other hand, because of the great turnover and the large number of dances produced, the material takes on many characteristics of a "folk art," where the deeper structure is somewhat consistent, but the individual choreographies appear as variants. It is estimated that some 1000 Ukrainian dances are choreographed each year in western Canada. The number of dances of the Spectacular tradition, to be sure, is only a small part of this number, whereas Children's dances constitute the majority. There is no doubt that these choreographies have developed their own traditions.

The Ukrainian dance community's performance standards have changed in many respects in the last thirty years. The level of technical skill of the dancers has improved dramatically. Theatrical aspects of the performances, such as mime, blocking, staging and lighting, have become more sophisticated. Most dances were accompanied by a few local musicians in the 1950s and 1960s. Performing ensembles today dance to recorded tapes, or, in the case of the larger groups, to professional symphony orchestras performing specially arranged scores. Costume standards have also become more exacting since Avramenko's time, with numerous groups boasting a large and lavish wardrobe. Senior performing ensembles have also grown significantly in terms of their administrative, production, and publicity skills. These features, indeed, are prerequisites for those groups who mount large and expensive cross-Canada or international tours.

Other than those mentioned above, three factors have been crucial in determining the forms of the dances for senior ensembles in western

Canada. These are: a grounding in Avramenko tradition, Soviet influence, and ballet. Though in many ways, the dances performed in recent decades are very different than Avramenko's national forms, they are indebted to the latter for many "basic steps" and the focus on Poltava and Hutsul dance as the two basic regional styles. Similarly to what we have seen in regard to the Children's tradition, the steps became perceived as fundamental to the "authenticity" (validity) of a newly composed Ukrainian dance, though their sequence, selection and the formations are variable and subject to the aesthetic tastes of the choreographer.

Soviet Ukrainian character dance has proven progressively more influential in western Canada since World War II. Myron Shatulsky and Eugene Dolny went to study music and dance in Ukraine as early as 1947, and Soviet contacts for the first several decades after the war were generally limited to AUUC affiliated groups.

The Don Cossack Choir,[7] the Soviet Navy Song and Dance Ensemble, and other troupes toured North America in these earlier years. The 1961 and 1965 tours of the Moiseev State Academic Folk Dance Ensemble of the USSR included Canada. They featured at least one Ukrainian dance in each concert. They performed their spectacular hopak as the finale in the programmes of both of their North American tours.[8] The Virs'kyi State Dance Ensemble of the Ukrainian SSR toured Canada in 1962 and 1966. Numerous other Soviet ensembles have performed Ukrainian dance on Canadian stages since that time.[9] Contacts with Soviet Ukrainian dance increased and diversified after 1975, when an annual Ukrainian dance-workshop was organized. The summer workshops involve Canadian dancers studying for two to three weeks under professional Soviet instructors. They alternate somewhat annually between Fort Qu'Appelle, Saskatchewan, and Kyiv. More intense studies of Soviet Ukrainian dance have been available to the Ukrainian community since at least 1979, when the "Ukraina Society" in Kyiv expanded their programme of hosting international students for a one year period. Many of these students study stage folk dance at the preparatory studio of the Virs'kyi Ensemble or the Dance Department of the Korniichuk Institute of Culture.

Tourism by Ukrainian Canadians to Ukraine has increased in the 1970s and 1980s. Several Ukrainian Canadian dance groups, both AUUC affiliated and others, have travelled to Ukraine to attend the aforementioned workshops and, more rarely, to perform.[10]

Soviet books on Ukrainian dance have circulated in Canada for several decades and have been influential in certain circles. A number of Soviet films available in Canada include Ukrainian dance materials. Returning students and tourists often carry film or video footage they have recorded.

As has been noted in Chapter One, the dominant form of "folk" dance in the Soviet Union is character dance. This activity is a form of theatrical dance closely related to ballet. Dancers, and particularly those who are selected for international tours, are highly trained in the technique and well rehearsed. The dances are designed for large proscenium stages with heavy emphasis on spectacle, monumentality, and virtuosity.

Though many members of the community were wary of the Soviet ensembles, the performances had an enormous impact on the Canadian Ukrainian dance community. These dances were awe-inspiring for many young choreographers and dancers who wanted their own dance to be beautiful, impressive, and to speak loudly to their viewers. Given these new values, their post-Avramenko activities seemed amateur and uninteresting by comparison.

It is interesting to note that the extremely influential tours by the Moiseev and Virs'kyi Ensembles occurred in the first half of the 1960s, a time that coincided with the growth of the senior performing ensemble in Canada. The influence of Soviet dance on Ukrainian Canadian activity has not been investigated fully, and is likely underestimated by most.

Some companies have mounted choreographies directly from Soviet sources, or with only slight modification. This has been, in fact, a mainstay of the repertoires of most AUUC groups for many years. Cheremosh, the Pavlychenko Ensemble, Rusalka, as well as Kalyna in Toronto each performed Soviet choreography directly for several years. Even groups such as Yevshan and Shumka, whose artistic policies did not generally support such action, occasionally included a Soviet dance in their concerts. All groups, in any event, sooner or later incorporated specific segments or combinations from Soviet dance into their repertoires. This was done sometimes in spite of declarations that Soviet influence was undesirable on political or cultural grounds.

Avramenko was trained in ballet during his days as a student in the Lysenko Drama School in Kyiv, though he dropped most explicit references to it in his Ukrainian dance activities in Canada.[11] Ballet re-entered Ukrainian dance more explicitly with the arrival of the European ballerinas such as Gerdan-Zaklynsky, Nyzhankivska-

Snihurowycz, and Roma Pryma-Bohachevsky, who taught Ukrainian dance after immigrating. This was especially true, however, with growth of the Spectacular performing ensembles. Many senior dance groups now recommend or even require formal ballet training for their dancers. Major groups such as Rusalka, Yevshan, Cheremosh and Shumka have hired ballet instructors specifically to conduct classes at rehearsals.[12] Ballet "warm ups" became quite standard for senior groups in western Canada by the 1980s. Tights and leotards became standard rehearsal attire in association with this development. In some circles, ballet terms have become used for certain Ukrainian dance steps ("pas de basque," "balancé," etc.).

Ballet influences, often originally via Soviet dance, are readily seen in the preference for full extension of arms and legs in contemporary choreography. A dancer who does not "point her toes" is considered very poorly trained. Ballet movements are also incorporated directly into Ukrainian choreography, both as minor elements and as virtuosic highlights ("chaînés," "piqué," fouetté," "grand fouetté en tournant," etc.) Ballet poses and posturing are quite evident in lyrical segments of choreography, which are particularly frequent when dances are set to symphonic music.

Modern dance, jazz, aerobics, and other movement activities have also influenced Ukrainian-Canadian Spectacular dance. To be sure, these influences have been less substantial than that of ballet.

A fourth factor, conspicuous by its absence, must also be considered in order to understand the development of Spectacular Ukrainian dance in Canada. Most "ethnic" dance communities in Canada enjoy some degree of contact with the original dance traditions that are considered precedents. Though contact between Soviet Ukrainian and Canadian Ukrainian dancers has certainly been influential, this contact has been almost exclusively with the refined and adapted stage traditions rather than the village "prototype." Since dancers and instructors are increasingly second, third, and fourth generation Canadian, the majority do not know the Ukrainian language and have access to other aspects of Ukrainian culture in very limited ways. Most would have a very hard time imagining life in a village in Ukraine, whether from their great-grandparents' time or at present. Because of Soviet policy, most tourists have been banned from Western Ukraine, from the ancestral villages of most Ukrainian Canadians. Contact with Ukrainian culture in Ukraine has been rare, brief, or urban.[13] Contact with the culture of Ukrainian Canadian pioneers has also been minimal, albeit for different reasons. As it happens, then, the dance traditions of Ukrainians in Canada are developing in a profound disconnection from that of their ancestors and relatives. Not only are many contemporary choreographers uninformed about Ukrainian culture, but they are often comfortable with that situation.

Given all the potential influences discussed above plus the creative imagination of the leadership, it is not surprising that most senior performing ensembles have established somewhat of a unique style of dance. This is especially true in cities with two senior ensembles. Informal competition leads each to stake out stylistic "territory."

A number of styles of concert formats are common. Many groups' concerts consist of a series of independent dance numbers, arranged in a given sequence and presented, each independently. As the focus on spectacle increases, the more consideration is given to the pacing and arrangement of the pieces. The organizers attempt to vary the flow and dynamics to highlight the special qualities of each dance while building to the climax. Because of their own background, some choreographers focus on subtle features in the dances, while others concentrate on large theatrical effects. A trend that has become very popular in the 1980s is the featuring of dances and costumes from regions other than Poltava and Hutsul. Dances from other regions, such as Bukovyna, Transcarpathia, Polissia, Podillia, Volyn', and Precarpathia (referring to the foothills northeast of the mountains) are almost all products of Soviet Ukrainian dance or recent Canadian reworkings of such material.[14] Canadian choreography representing these regions usually consists of a number of steps from one or more Soviet precedents which are combined in a new sequence and performed in some different formations.[15]

Other ensembles build their dance material into larger units, tied together by a plot. These "story line" concerts involve mime and special characterizations. They, too, are composed to provide variety and build up to a concert climax. These "story line" concerts are generally conceived on Poltava or Hutsul bases, though they often involve travelling scenes to allow for at least some display of regional costumes.

Several intermediary formats are used for concerts as well. In all formats, each concert ends with a fast-paced and particularly spectacular hopak. Individual ensembles generally maintain one format or style for extended periods, particularly through the tenure of a given artistic director, and especially when concentrating on their unique identity vis-a-vis competing groups.

Partially by continuity from the Avramenko material and partly because the directors of senior ensembles tend to be more knowledgeable (in comparison with instructors of children's classes), the Spectacular Kolomyika retains its association with Western Ukrainian dance. We have seen that the Early Social Kolomyika was common in various ethnographic regions of Western Ukraine. It is, however, presented as a specifically Hutsul dance in Canada.

In this connection, kolomyiky from other western regions that are learned from Soviet sources are generally performed in Hutsul costumes by Canadian groups. This was the case, at least, with the dance "Prykarpats'ka kolomyika" [Precarpathian kolomyika], choreographed by Myroslav Milov and taught to Cheremosh in the late 1970s.[16] Not many kolomyiky, indeed, have been taught by Soviet instructors at the various workshops.[17] Likewise, only a few kolomyika choreographies are described in the literature from Ukraine.[18] The Virs'kyi Ensemble performed a kolomyika in the programme of their 1966 North American tour.[19] Somewhat more common are generalized dances representing the Hutsul or Carpathian area, which may or may not include a segment specifically intended as a kolomyika.

The kolomyika is performed somewhat less in its Spectacular manifestation than as a Childrens' dance, and certainly less than in Avramenko's time.[20] Kolomyiky can be identified less often in concerts of the "story-line" format because the dances are often left unnamed. This dance, then, is most often found in concerts involving a series of independent pieces. Even here, they are often included as segments of suites.

5.2 FUNCTIONS

Most senior performing groups have constitutions in which they formally state their goals. Many express their purpose as "promoting the Ukrainian culture principally through the art form of Ukrainian dance."[21] The national function then, is explicit, and remains somewhat requisite given the type of dance they choose to pursue.

The pursuit of artistic quality is also explicit in the above statement, and is often much more focal for the dancers, and especially for the directors of the groups. The musical selection, concept, choreographic details, the exhausting repetition and "polishing" of the dances are all designed to produce a theatrical experience for the audience - a spectacle. When dancers or audience members refer to one concert as "better" than another, they generally refer to the technical execution and the overall artistic concept. The latter of these to be sure, is established long before the actual performance. This aspect of the show is removed from the dancers themselves and entrusted into the hands of one or a few individuals - the Artistic Directors.

It is very clear that many dancers and instructors also participate in Ukrainian dance for social and recreational reasons. Membership in a dance group affords a person an intense community of young men and women with much in common. This community is very exclusive and intimate on the one hand, though it also can and does extend to other such groups all across the country. The number of marriages involving two members of Ukrainian dance groups points to another lasting, though often implicit function. Dance groups serve as a venue to maintain physical fitness and good physique. Members are also motivated by opportunities to travel and to gain status in the community. Many have benefitted from Ukrainian dance by learning career skills in the performing arts,[22] arts administration, advertizing, etc.

5.3 CONTEXTS

Members of senior performing ensembles today are generally second, third, or fourth generation Canadians. A significant percentage are of mixed ethnic heritage or have no Ukrainian ancestry at all. Dancers are primarily sixteen to twenty-five years of age, though some continue to dance longer.

Senior groups rehearse once or twice per week throughout most of the year, usually for three to four hours per session. The intensity of the schedule increases, sometimes drastically, prior to important performances. Ballet, character, or other classes are generally conducted to "warm up" the group while the remainder of each rehearsal is spent setting new choreography or drilling the dances in preparation for the stage.

The frequency of performances varies greatly according to the season, the stage of preparedness of a given group, and general policy. Performances might consist of one or two dances at a local Ukrainian function or, more often, as entertainment for a convention, a folk arts festival, or some other public gathering. Ukrainian dance ensembles often perform several numbers as part of mixed concerts, though they also mount their own shows annually or biannually. These independent concerts are often taken on tours to selected cities across Canada or internationally. The overall majority of people in their

This figure is not available

due to copyright restrictions.

Figure 31. Photograph of The Yevshan Ukrainian Folk Ballet Ensemble in Hutsul costume. Taken from Yevshan 'Reflections,' twentieth anniversary souvenir programme (Saskatoon: Yevshan, 1980), [n.p.].

audiences are typically non-Ukrainian.

As discussed in Chapter Four above, the senior groups provide the majority of instruction for Children's Ukrainian dance in their cities and in the surrounding rural areas.

5.4 FORM

5.4.1 Sources

Dance K was performed by the Cheremosh Ukrainian Dancers of Edmonton at their annual concert in 1980. Dance L was performed by the same group on the same stage in 1986. Dance M was performed by the Yevshan Ukrainian Folk Ballet Ensemble in Saskatoon in 1975.

5.4.2 Motifs

The three dances used as a data example for this study contain 177 motifs in 265 variants, much higher totals than in any of the preceeding chapters. One of the reasons for this increase is the fact that the Spectacular dances tend to be longer than dances from the previously described traditions. This is not the only reason, however, as the ratio of motifs to musical phrases is twice as high in the present sample as in the chapters above.[23] The increased density of the choreographic texture is highlighted even more by the fact that the motifs tend to be longer in Spectacular Kolomyiky. Though half-note motifs are the most common, we find many forms longer than this. Spectacular Kolomyiky also involve a greater variety of rhythms than in any of the traditions discussed to this point.

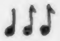
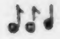
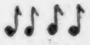
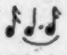
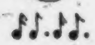
Eighth Note Motifs

	ab1, ab2, ab3, ac1, af1, ag1, ai1, aj1, aj2, aj3, aj4, aj5, aj6, tg1

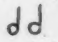
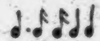
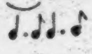
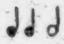
Quarter Note Motifs

	al3, al4, am1, aq1a, aq1b, aq4, aq5, ar1, as2, at3, ba1, bb1, bb2, bc1, bc2, bc3, bc4, bc5, bd1, bd2, be2, be3, bf3, bg1, bh1, bh2, bh3, bh4, bi2, bi4, bm1, bm2, bm4, bm5, bm6, bm7, th2, th3
	bn1, bo1, bo2
	bp1, bq1, br1, bs1, bv1, bv5, bv7a, ca1, ca4, ca5, cc1, cc4, ce1a, ce1b, cf1
	cm1

Half Note Motifs

	da1, de1, dg1, dh1, dh2, di1, dn1, dp1, du1, tn1a, tn1b, tr1
	em1, em2, en1, en2, en3, en4, eo1, ep1, eq1, eq2, er1, es1, et1, eu4, ev1, ev2, ev3, fa1, fa2, fb1, fd3a, fd4a, fg1, fg2, fh1, fi1, fi2, fo1, fp1, ft1, fu1, fv1, fw1, fx1, fx2, fx3, fy3, gb1, gd1, gg1, gi1, gj1, gk1a, tt1, tu1
	gn1, go1, go2, gu1
	hm1, ho2a, ho2b, hp3, hq1b, hu1, hv1, ib8, ib10, ic1, ie1, ie3, ie4, if1, if2, ig1, ig2, ig3, ig4, ig9, ig14, ii1, ik2, ik6, im1, im2, it1, it2, iu1, iv1, iv2, iv3, iv4, iv5, iv6, ja1, ja2, jb1, jc1, jd1, je1
	jf1
	jk1, jk2
	jn1, jo1, jo2

Whole Note Motifs (two measures)

	kb2
	kd1, ke1, ke2, kf1, kf2, kf3, kf4, kf5, kg2, ki1, ki2, km1, kn1, ko1
	kr1
	ku1, kv1
	mb1, mb2, mc1, mg1, ug1

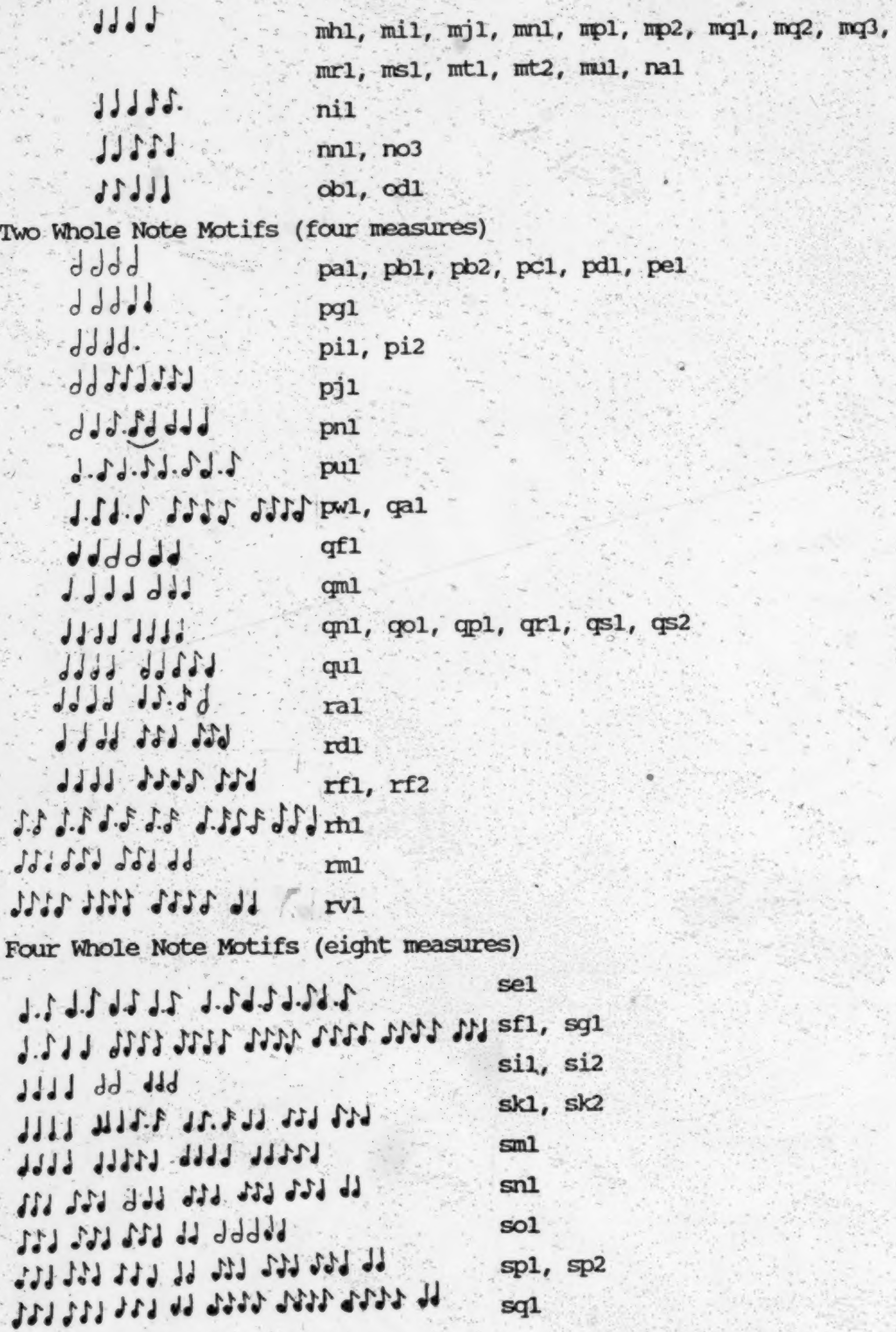

mh1, mi1, mj1, mn1, mp1, mp2, mq1, mq2, mq3, mr1, ms1, mt1, mt2, mu1, na1
ni1
nn1, no3
ob1, od1
Two Whole Note Motifs (four measures)
pa1, pb1, pb2, pc1, pd1, pe1
pg1
pi1, pi2
pj1
pn1
pu1
pw1, qa1
qf1
qm1
qn1, qo1, qp1, qr1, qs1, qs2
qu1
ra1
rd1
rf1, rf2
rh1
rm1
rv1
Four Whole Note Motifs (eight measures)
se1
sf1, sg1
si1, si2
sk1, sk2
sm1
sn1
so1
sp1, sp2
sq1

Figure 32. Rhythms of the motifs found in dances K, L, and M.

The vast majority of motifs from the Spectacular Kolomyiky have not been seen before in this study.[24] The motifs in our data sample shared between more than one tradition are almost always performed in differing variants. Thus on the variant level, only "ig2" and "ig4" are shared by our Children's and Spectacular Kolomyiky data sample. Only "gf1" and "ig2" are performed in the National and Spectacular forms. It may come as no surprize that "ig2" is the step "pokhid skladnyi" travelling forwards with hands on hips.

This lack of overlap between the motif repertoires occurs within the Spectacular forms themselves. Only ten motifs (only three motif variants) occur in more than one of these dances.[25] The two dances by Cheremosh do not share significantly more motifs than they do with the dance from Saskatchewan.

It is difficult to establish the origins of all these motifs with accuracy. However, it is clear that they are derived from a wide variety of sources. These include the Avramenko repertoire (either directly[26] or after stylization[27]), from the repertoire of other immigrant instructors,[28] from ballet,[29] from Soviet Hutsul choreographies,[30] or as a result of local innovation.[31] The relative importance of each of these sources varies from choreographer to choreographer, and from style to style. Thus the Cheremosh dances both demonstrate Soviet influence more than the Yevshan choreography. Kneeling or standing and clapping is derived from the Soviet dance style and quite explicitly refers to the relationship between dancer and audience in a theatrical context.[32]

As noted above, one of the few motifs shared by Spectacular Kolomyika and the previous traditions is "pokhid skladnyi." This step has been shown as common in the National forms, and fundamental to the Children's tradition. It appears in the Spectacular Kolomyiky in the following forms; "ib," "ic," "ig," "ik," "it," "iv," "ja," "jc," "jd," "je." Many of these motifs, in turn, appear in more than one variant. The step is used while dancing on the spot, travelling forwards, backwards, and spinning alone or in a group. In spite of this variety, the motif is not nearly as important to the Spectacular Kolomyiky as it is in the Children's forms. The frequency of its incidence is not particularly high in the Spectacular dances. In fact, in dance M, pokhid skladnyi is performed for only four measures in total, and only by the girls (M8, M19).

Stylistically, the motifs "it," "iv," "ja," "jc," "jd," and "je" are worthy of note because of the performance of the first two steps high on the toes. The third weight-transfer is performed down at medium level or with a slightly bent leg, accompanied by an upward gesture with the free leg. The step, then, is performed with a decided vertical emphasis, and is often perceived as "up, up, down." This form of the step is called "Hutsul's'kyi pokhid skladnyi" or "Hutsul plain step."[33] This name reflects the perception that it is

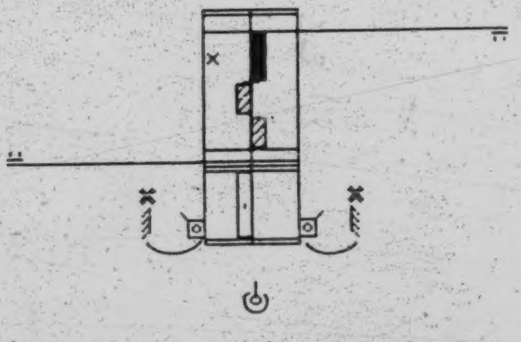


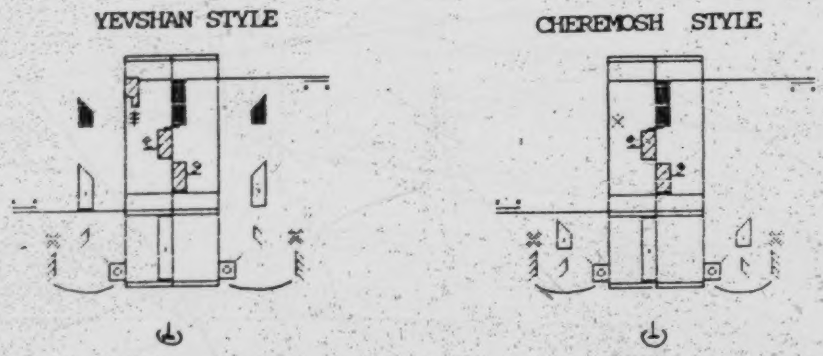
Figure 33. Kinetogram of "pokhid skladnyi" performed with an accent "up, up, down."

a Hutsul variant of the regular "Poltavs'kyi plain step." Indeed in some Hutsul dances for children, this step is used in much the same way as "plain step." It serves as a recurring travelling step between other, ostensibly more important elements. This step is not a part of the Avramenko repertoire nor Soviet Ukrainian character dance. Its apparent derivation is of interest for this study since it illustrates the processes and influences operating in this community. One of the characteristics of the Ukrainian dance community in the 1960s was a struggle to learn the forms and principles of Ukrainian choreography. This search was especially urgent among the leaders of the community, because they were under pressure to produce dances that were new and innovative, yet "faithful to the spirit and tradition of Ukrainian dance." In this context, generally stated principles would be particularly useful. One such concept circulating in the international folk dance community was that people of wide open plains (such as the steppes of Ukraine) "...appear to skim over the surface of the ground, and travel with the widest possible variety of movement."[34] As the steppes are broad, so too are the movements of steppe dancers.

On the other hand, " ... movements of all mountain people are easily recognized. Being confined to smaller areas and hard ground, the dancers utilize every bit of space by performing exciting high leaps which are accurately placed and accompanied by neat stepping. The accent of such steps is nearly always upwards..."[35]

This concept was known to the Ukrainian dance community, at least in Saskatoon, in the 1960s.[36] It was understood to be directly relatable to Ukrainian dance, and translated into a rule that Poltava dance (originating, after all, on the steppes) should be horizontal and flowing, as opposed to Hutsul dance. The latter, representing the Carpathian highlands, should be performed crisply and with as much vertical accent as possible. Given that the basic steps were perceived as the essential elements of Ukrainian dance, it was believed possible to apply this principle and designate different performing styles for each region. Thus, for example, if the basic Ukrainian dance step - "plain step" was performed smoothly and with large steps in Poltava dances, the same step should be performed "up, up, down" and more on the spot when in Hutsul costume. This principle was applied to many of the basic Avramenko steps in circulation in Saskatoon at that time.[37] This principle was institutionalized by the early 1970s and spread to Shumka with the migration of several dancers to Edmonton. Jerry and Laverne Wowk were instrumental in this respect.[38] The vertical and sharp Hutsul basic steps have significant currency across western Canada today where Soviet style choreography does not dominate exclusively.

Though the vertical style of performing "pokhid skladnyi" occurs infrequently in this particular sample of data, it is very common in kolomyiky and other Hutsul dances performed by Yevshan.[39] It is performed with a great degree of vertical accent. The first steps are performed up on three-quarter point. The lower leg is kicked backwards as high as possible during the third step. A vertical accent is often also evident in the arms.[40] In the Cheremosh style, on the other hand, this vertical accenting is not as pronounced. The first steps are not performed as high. When the dancers need to travel quickly, or when they are tired, it is sometimes not clear whether they are rising into a high level or not. The leg gesture during the third step is simply a contraction in place, and the arms are rarely involved.



YEVSHAN STYLE

CHEREMOSH STYLE

Figure 34. Kinetograms of the Yevshan and Cheremosh styles of performing "Hutsul's'kyi pokhid skladnyi," showing the different intensity of the vertical accent.

In comparison with its function in Children's dance, pokhid skladnyi has lost much of its role as the basic travelling and resting step. This is partly due to the much larger lexicon of the dancers at this level, and partly due to its absence in Soviet choreography.

Whereas the most common arm position for the Poltava dance style involves placing hands on hips, the basic pose for Hutsul dances in western Canada is almost universally placement of hands on the top front of the kiptar (vest).[41] This arm position "hands-in-kiptar" exists in several slight variations. The arm position is not evident in Avramenko's materials and was introduced either by the later immigrant teachers or with early Soviet contact.[42] As the repertoire of motif variants indicates, this arm position is very common, though many others also occur.

The number of prysiadky is proportionately higher in Dance M, reflecting the trend to this effect in western Canada in the 1970s.

Prysiadky generally arouse audience reaction, and choreographers attempting to elicit a maximum of applause often tried to incorporate prysiadky as frequently as possible. This trend was somewhat counteracted by the introduction of various other interesting elements from Soviet Ukrainian choreography. It appears that the frequency of prydiadky in Ukrainian Canadian dance is still greater than in Soviet Ukrainian dance.

The large proportion of motifs with durations of two or more measures is characteristic of Spectacular Kolomyiky. The majority of these "motifs" are actually compound motifs, or "combinations." Their constituent parts often function as independent motifs in other contexts (for example, motif "no" (M22) can be seen as two performances of "ak" plus a performance of "ib").[43] The frequency of compound motifs adds greatly to the complexity of the dance both for the performer and the audience. The dancer must learn the intricate choreography, sometimes measure by measure. The audience, on the other hand, is exposed to more complex rhythmic and spacial patterns whose regularity is much more difficult to make out. This choreographic device has generally been perceived as desirable and has increased considerably in the past three decades. This, of course, depends on the preferences of the individual choreographer, and on the technical (and memory) skills of the dancers.

Somewhat related to the previous point is the occurrence of a significant number of movements that do not repeat. Such movement segments may be cadences to larger units of choreography, linking devices, or simply complex choreographic patterns on their own. Non-repeating segments are rare in National and Children's forms, though they appear quite frequently in Early Social Kolomyiky. One very fundamental difference between the Social and Spectacular traditions is that such patterns are specifically planned and rehearsed in the Spectacular dances, and are often performed by many dancers in unison.

The regularity of motifs is very clear in Spectacular Kolomyiky. Sometimes each dancer repeats a given motif many times, in which case the motifs are performed very similarly each time. In other cases, the choreographer designs the motif to vary. In all cases, however, the motifs are performed very similarly by the prescribed number of dancers. Much time is dedicated in rehearsal specifically to the standardization of the dancers in their performance. It is in this manner that the monumental quality of the spectacle is pursued.

5.4.3 Motif Sequences

The number of motif sequences in Spectacular Kolomyiky is high. Motif sequences often begin and end in synchrony with the musical phrases, though many sequences are longer or shorter.

Motifs of eight measures, of course, must constitute sequences of at least sixteen measures if they are to repeat at all (K24-5, L23-4, L28-9, L41-4). Other motifs may also be repeated for that long if they are particularly notable, such as "solo" displays (K14-5, K23-5, L33-5, L36-8, L48-9), or other highlights (K55-6, L11-2). On the other hand, motif sequences can also be long at moments when the dance is dynamically at a low ebb, such as "background" sequences designed not to detract from the solos (K10-1, L33-5, L41-2), or at other times (K46-7, L1-2). Long motif sequences are also used sometimes while travelling to new formations (K41-3, L49-50).

Short motif sequences are used sometimes when adjusting formations, or generally to increase the variety of motifs and make the dance more complex. The device of repeatedly alternating two-count motif sequences is used several times in dance L to enrich the texture (L17-9, L50-1, L60-5).

Another factor which adds to the density of the choreographic texture is the increased use of polykinetic passages in Spectacular dances. The choreography for male and female dancers differs at least in their arm positions (K18, L1-3, M9), though more often by the choice of motif itself. This, in fact, is the case in the majority of musical phrases of the given dances. Further complexity occurs when the dancers are divided into additional contrasting groups based on location on stage. For example, the upstage group performs different motifs than the downstage group throughout most of dance M. Soloists or small groups performing specially prominent motifs are also often contrasted with the core, which functions as the "background" (K10-12, K23-35, L36-49).

5.4.4 Phrases

As the motifs and motif sequences of Spectacular Kolomyiky vary greatly in terms of content and duration, so do the phrases. Some segments of these dances involve long phrases containing a numer of motif sequences (K10-12, K19-21, K45-7, L17-19, L36-8, L51-4, M13-16, M19-22). Other segments of the dances involve a series of frequent and abrupt changes in connection, locomotion, formation and rotation (K33-7, K50-2, L8, M6, M8, M16, M23-4). Many phrases, on the other hand, fall between these extremes. In the majority of cases, phrases consist of one motif sequence and correspond to one or two musical phrases.

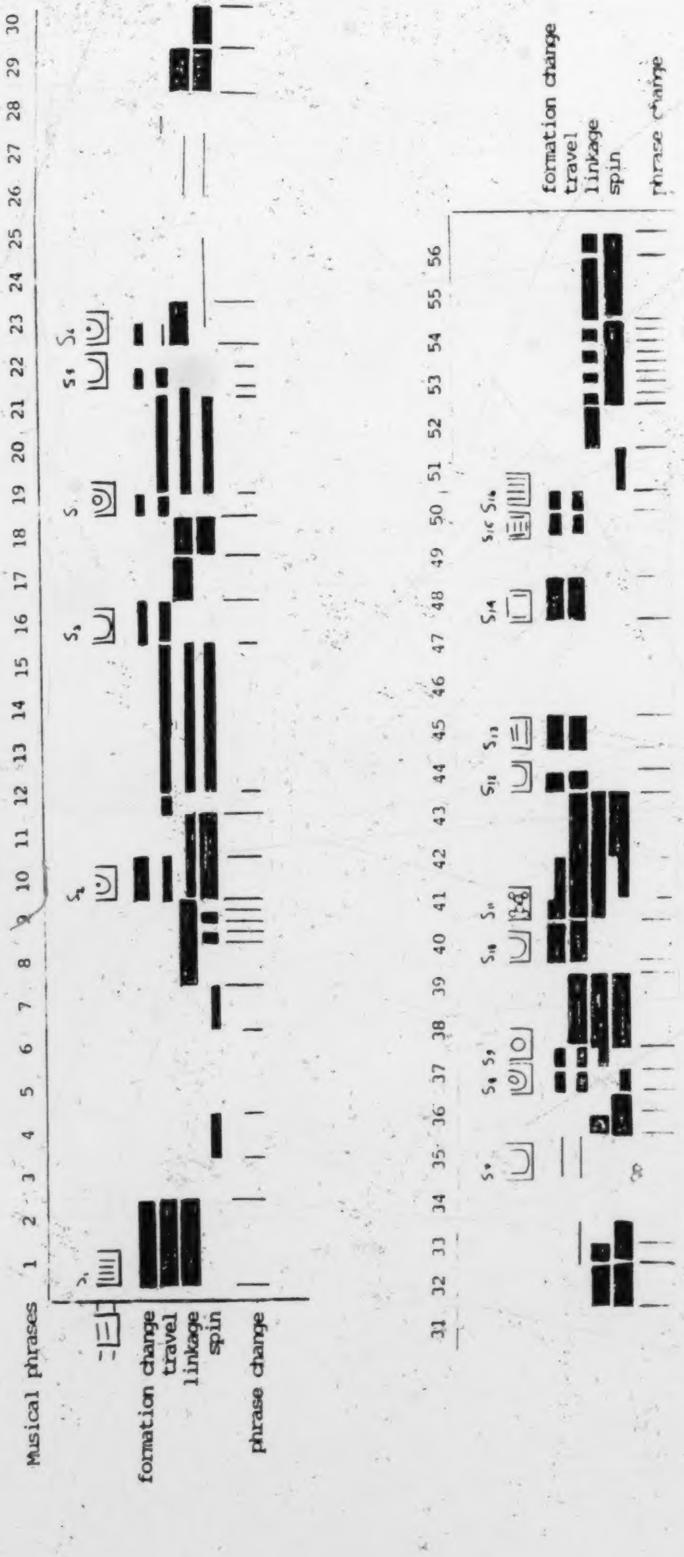
Dancers often perform while connected with other dancers. The means of linkage are quite varied, and change constantly throughout each dance. All three dances in the given sample involve extensive segments of couples dancing together. On the other hand, all three dances also contain important segments where the dancers do not contact each other.

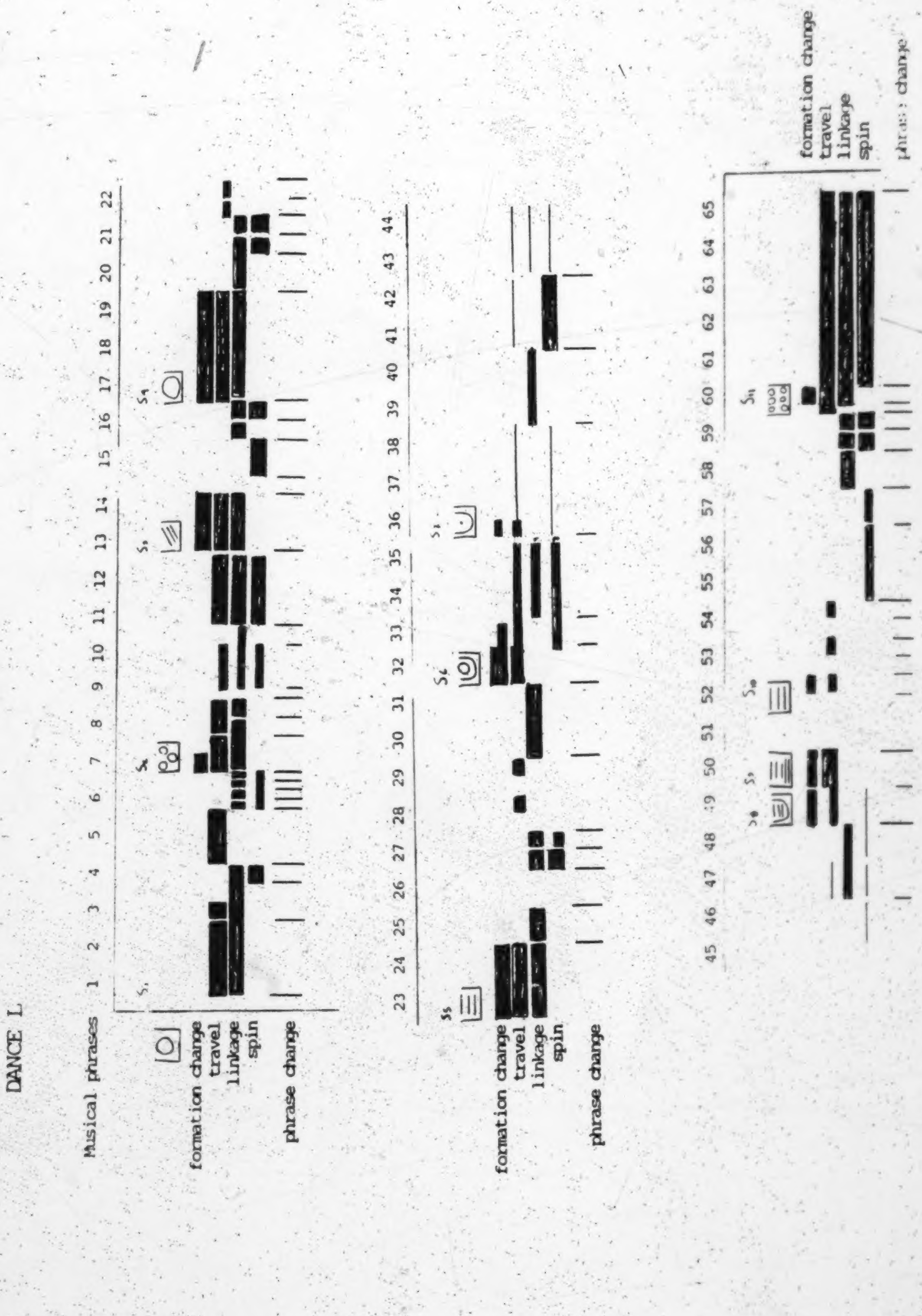
The elements of locomotion, formation and rotation also alternate frequently throughout the dances. The dancers maneuver through and within a variety of formations. They spin individually, in couples, and in larger groups. The alternations of these elements are presented graphically in Figure 35.

5.4.5 Sections

Since formational work is often featured in Spectacular Kolomyiky, these dances can be broken down into numerous sections. An average section is four musical phrases in length in these dances. This average is longer than the mean for Children's Kolomyiky. The sections range widely in length, from four measures (K37, K50, M8) to thirteen musical phrases (L36-48). The variety of formations is great, involving "circles" (K38-9, L1-6, L17-22) and "multiple circles" (K41-3, L7-12, L60-5), "semicircles" (K16-8, K22, K35-6, K40, K44) and "semicircles with soloists," (K10-6, K23-34, L36-48), "straight lines," (K45-7, M1-3, M9-12) "staggered lines," (M4-8, M13-27), "diagonals," (L13-6) "rows and columns," (K1-9, K50-56, L23-31, L52-9) and numerous

DANCE K


Musical phrases
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56
formation change
travel
linkage
spin
phrase change


DANCE L
Musical phrases
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22
23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44
45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65
formation change
travel
linkage
spin
phrase change
S1
S2
S3
S4
S5
S6
S7
S8
S9
S10
S11

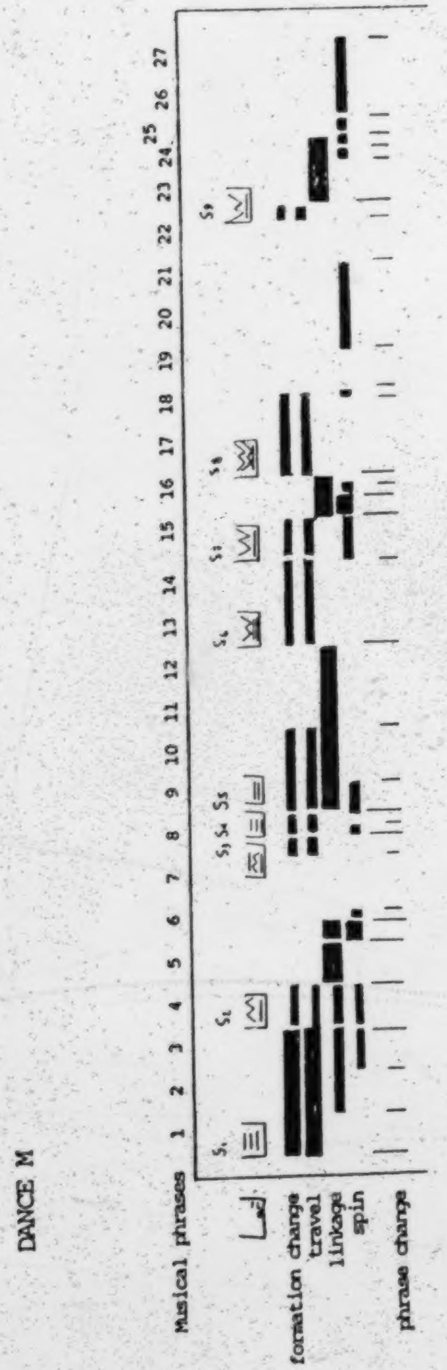


Figure 35. Graphic representation of the phrases in dances K, L, and M.

combinations and variations thereof. Particular formational types are highlighted in some of the dances. Dance L, for example, involves numerous instances of large circles and rank-and-file formations. Staggered lines recur often in Dance M.

5.4.6 Parts

Spectacular Kolomyiky often consist of only one part, though multi-part choreographies are also not uncommon. Dance L contains a short part at the beginning where the music is slower (L1-6). The melody and choreography here is based upon a dance called "holubka." The music and movement soon shift to a fast pace and a more neutral selection of Hutsul motifs. Dance M, because of the arrangement of the musical composition, contains three parts. The first and by far most substantial part (M1-22) accelerates continuously from a very slow to very lively tempo. Part II is played in slow tempo. It consists of only two musical phrases after a pause (M23-4). Part III, switching again to the lively beat, serves as a climax to the arrangement (M25-7). The choreographic idea, matching these musical changes, involves the male dancers feigning exhaustion in Part II, followed by a "surprise" burst of energy at the end.

5.4.7 Dances and Dance Cycles

The duration of the three Spectacular Kolomyiky analyzed here are quite typical insofar as they are generally longer than Children's dances. This reflects the greater skill, strength and stamina of senior dancers, and is also related to the choreographer's more serious committment to making an artistic statement. The latter concept is often felt to be somewhat directly proportional to quantity.

Spectacular Kolomyiky are sometimes presented as an independent, self-contained unit. Often, however, they are more or less explicitly performed in association with other specific dances. In the cases of dances K and L, the kolomyika is set within a "suite" or "montage" of Hutsul dances. Such "Hutsul suites" are quite common in the repertoires of the major groups in western Canada. Because of the convention to close each concert with a hopak (performed in Poltava costume), the Hutsul suite is often placed in the first half, before intermission. This allows for the major costume change during the break. It is considered desirable to leave the audience on an excited note for the intermission, and thus the last dance of the first half is usually a large, energetic mixed dance. It is this dance that is often called the kolomyika. This, indeed, was the positioning of all three Spectacular Kolomyiky selected for analysis.[44] Dance M is performed within a "story-line" plot, which affects the transitions into and out of the dance. The principle of dynamics for the concert, however, remains the same.

In connection wih its position at the climax of the first half of the concert, the kolomyika is sometimes percieved as a "hopak in Hutsul costume." This characterization is reflected in the frequent use of a semi-circular formation with virtuosic "solo" steps performed by one or more dancers downstage centre. The Cheremosh dances, K and L, serve as examples of this tradition.[45]

As suggested by the discussion above, few Canadian choreographers identify specific differences between a kolomyiky, hutsulka, or other Hutsul mixed dance. The name "Hutsul dance," or something similar, is used increasingly, reflecting the lack of specificity.

5.4.8 Composition

The composition of Spectacular Kolomyiky is very definitely based on the "grouping" principle, as it consists of a long series of differing elements. These elements, furthermore, differ greatly in content and duration on the levels of motif, motif sequence, phrase, section and part. The most prominent compositional feature is novelty, with constant changes and contrasts and innovations. Few, if any, elements are repeated in a given dance, and even between dances.

Whereas some cyclical features were found in the previous traditions (albeit often subtle and irregular) the Spectacular Kolomyiky are less predictable in this regard. One somewhat recurring compositional feature in these dances is the gradual crescendo structure leading to an extremely energetic climax. This feature is very evident in dance M, prescribed by the musical accompaniment itself. The music in dance K remains relatively constant, though the element of crescendo is also apparent. In the middle sections of the choreography, various soloists perform exciting and virtuosic movements for the audience. This energy level is eventually taken up by the entire cast, whose movement is almost frenetic in a massive line-and-column formation at the end. The level of energy is accented strongly by the sudden and absolute stillness that occurs after the last measure of music ends. The line-and-column formation, dancing on the spot, and the sudden pose are characteristic features of many Spectacular Kolomyiky, and many Spectacular dances in general.[46]

Dance L involves a different device at its conclusion because of the approach of the choreographer. The choreographer made a special effort to relate the composition to kolomyika traditions in general.[47] For this reason the circular formation and focus on couple work are very prominent. At the end of the dance, the performers join into circles again and spin quickly in groups, maintaining this momentum as the curtain slowly drops. This device is calculated to give the impression that the dancers "continue on forever," while slowly separating them from the audience to allow for the intermission break. This ending serves as an example of "understatement" in the tradition of spectacle. Nonetheless, dance L shares many other conventions of the structure of the tradition; a powerful opening,[48] a central block performed by soloists in a semicircle, and a climax in row-and-column formation with spins and prysiadky.

5.4.9 Number of Participants

Since the senior performing companies place primary emphasis on artistic presentation, they generally set the number of participants based on the requirements of the formations, rather than the other way around.[49] Most Spectacular Kolomyiky are performed in groups with equal numbers of male and female dancers, and involve a certain amount of couple work. There is a strong tendency to monumentality, as is expressed by the cast of twenty four couples in dance L.

The cast of the dance changes in the middle of the performance of dance K, since a large group enters for the second half only. This is conditioned by the flow of the concert, costume changes, and the desire to present maximum energy at the climax. In dances K and L, several male dancers enter the stage specifically to perform a virtuosic solo step, then exit again. This practice is quite new to western Canadian Ukrainian dance, inspired by Soviet examples and the "hopak mentality" of emphasizing the spectacular acrobatic motifs above all.

ENDNOTES CHAPTER FIVE

1. The history of these groups is documented extensively in Pritz, "Ukrainian Cultural Traditions," and Kravchuk, Nasha stsena. Only brief and relevant highlights are presented here.

2. Pritz, "Ukrainian Cultural Traditions," p. 93.

3. The senior groups of eastern Canada include: Kalyna (Toronto, UNYF, 1956), Marunczak Ensemble (Montreal, UNYF, 1950s), Chaika (Hamilton, UNYF, 1957), Dunai (St. Catherines, UNYF, 1966), Vesnianka (Toronto, Ukrainian Democratic Youth Association, 1968), Dnipro (Ottawa, 1969), and Sydney Ukrainian Folk Dancers (Sydney, Nova Scotia, 1972).

4. Roman Petryshyn, "Ukrainian Dancing in Canada in the Last Fifteen Years," unpublished address at the Sasktanets' conference, Saskatoon, March, 1984.

5. Eastern Canada's Ukrainian dance communities differ in this respect. The "second generation" of instructors generally continued to be dominant much longer than in the west.

6. Yevshan (Saskatoon) produced a new show every year in the mid 1970s. Cheremosh (Edmonton) did so in the mid 1980s. Many other groups present original concerts biannually.

7. The Don Cossack Choir toured in North America after defecting from the USSR as a group.

8. During the 1965 tour, they also performed "Hopak kolo," a dance representing Western Ukraine, and "Vesnianky," a suite of dances inspired by spring songs. Souvenir programmes from the 1961 and 1965 Moiseyev tours. The several programmes generated for these tours featured photographs of Ukrainian dance prominently.

9. These include Yatran (1977), the Dukla Ensemble (actually from Prešov, Slovakia, in Ukrainian ethnographic territory, mid 1970s), Veryovka Chorus (1982), Red Army Chorus (this Russian group often includes Ukrainian selections in their repertoire).

10. These groups include the Shevchenko Ensemble, Poltava, Kobzar, Rusalka, Cheremosh, and Shumka.

11. One remnant of this background was his own title of "ballet master" or "maestro." He referred to his performances as "folk ballets." This was later reflected in names such as "The Yevshan Ukrainian Folk Ballet Ensemble" which was registered in Saskatoon in 1967.

12. Indeed a number of people who started with Ukrainian dance have gone on to successful careers in the ballet world.

13. This was certainly the case until very recently. It may now be changing.

14. As an exception, Jaroslav Klun introduced dances from Transcarpathia as early as the 1950s. Klun worked mostly in Hamilton, though he also taught in the west, at least in Winnipeg.

15. Retention of the steps, but generation of new sequences and formations is characteristic of Ukrainian Canadian choreography. This is discussed in Chapter Four.

16. Performed in the 1980 and 1982 concerts. The 1980 concert programme incorrectly credits M. Vantukh with the choreography.

17. Milov's "Prykarpats'ka kolomyika" is the only specific example known to the author.

18. "Kolomyiky," recorded by M. Pomorians'kyi, printed in L.H. Liubovets', Na onovlenii zemli [On the revitalized land], pp. 134-9 (Stanislav [Ivano-Frankivs'k]: 1961), reprinted in Humeniuk, Ukrains'ki narodni tantsi (1968), pp. 225-9; "Rohiznians'ki kolomyiky," from the materials of the Chernivtsi provincial Building of Folk Creativity, recorded by M. Pomorians'kyi, printed in Humeniuk, Ukrains'ki narodni tantsi (1968), pp. 221-5; "Kolomyika" from Repertuarnyi zbirnyk (Kyiv), (1958), no. 5 p. 68, reprinted in Humeniuk, Ukrains'ki narodni tantsi (1968), pp. 229-38; "Pastushkovi kolomyiky" [Shepherds' kolomyiky], a contemporary stylized dance for nine boys, Iaroslav Chuperchuk, choreographer, published in Holubka: Tantsi z repertuaru zasluzhenoho samodial'noho vokal'no-khoreohrafichoho ansambliu URSR "Halychyna" [Holubka: Dances from the repertoire of the merited amateur vocal-choreographic ensemble of the Ukrainian S.S.R. "Halychyna"] (Kyiv: Mystetstvo, 1972), pp. 150-80. The first of these is translated in Zerebecky Choreography: Ukrainian Folk Dances, [pp. 39-42].

19. Ukrainian State Dance Company, souvenir programme (Kyiv: 1966).

20. Almost every concert of Avramenko's dances included at least one of the kolomyika choreographies. These dances, after all, comprised three numbers out of a repertoire of less than twenty.

21. From the constitution of the Yevshan Ukrainian Folk Ballet Ensemble [1970s]. See also Pritz, "Ukrainian Cultural Traditions," pp. 178-80.

22. Including ballet, modern dance, drama, film, television, etc.

23. In the Spectacular dances, 177 motifs occur in 148 musical phrases. In our data for Children's Kolomyiky, this ratio was 38:68.

24. Only "fy," "gb," "ib," "ig," "ik" and "no" and "th" are common to both the Children's and Spectacular dances in this sample. Only "bs," "hq," "ib," "ig," and "ik" are common to both the National and Spectacular dances in this sample.

25. The shared motifs are "aj," "aq," "be," "bm," "ca," "er," "ev," "it," "kf," and "tn." The specific variants that are found in more than one dance are "aq1b," "bm4," and "er1."

26. Such as those listed in endnote 22, above.

27. Such as "it," "iv," "jd," "je," and "pn."

28. The motifs "pu," "pw," and "qa" are often called "the New York steps," or "Pani Pryma's steps" [Mrs. Pryma's steps] because they were first seen at the Verkhovyna Ukrainian dance workshops in Roma Pryma-Bohachevs'ka's choreography.

29. Such as "as" and "ft."

30. Such as all the motifs in the "holubka" part (first six musical phrases) of dance L, and many other motifs.

31. Many of the compound motifs result from local creativity.

32. These actions are not found in any of Avramenko's choreography. Resistance to the Sovietization of Ukrainian dance in Canada was focussed on this feature (and numerous others).

33. Zerebecky, Standardization of the Basic Ukrainian Folk Dance Steps, pp. 4, 6.

34. Joan Lawson, European Folk Dance: Its National and Musical Characteristics (London: Pitman, 1953, 7th ed., 1970), p. 32.

35. Ibid.

36. Expressed by Jerry Wowk in an unrecorded conversation, Edmonton, 21/10/1989. He stated that he would not be surprized if the step was developed by Nadia Pavlychenko, W. Tarnawy, and other dancers in Yevshan in the 1960s. The question of the origin of the motif is not yet completely resolved.

37. See for example, motif "pn1" which is a "hutsulization" of "vypad" ("nr1").

38. Until this principle was applied, groups agreed that the two styles should be different, but were still searching for a means to translate this idea into practice.

39. It is probable that the slow tempo of the music caused the infrequent use of pokhid skladnyi in this particular choreography.

40. Each annual or biannual Yevshan concert since 1975 is recorded on video. In this respect, at least, the style has remained consistent since that time.

41. See the kinetograms at the beginning of App. 1.2 for examples.

42. This question has not yet been researched sufficiently.

43. The short movements "ak" repeat twice, and thus are considered motifs within the compound motif "no." The single component "ib" does not itself repeat consecutively, and has no motif status in this case. The larger unit, "no," is identified as a motif to denote the repeating movements of the girls in M22.

44. The kolomyiky are the last major dances other than concluding dramatic segments or encores.

45. It may be argued that the "solo" steps in Spectacular Kolomyiky evolved from the practice of dancing "na vyhodu" (in a prominent position) back in the Early Social forms. However, Canadian-born choreographers of senior dance groups do not generally know the specifics of historical kolomyika forms. Neither the Milov kolomyika nor any of the published Soviet forms feature such solos. There are no such solos in Avramenko's kolomyiky either. The Recent Social Kolomyika may be perceived as another potential source for these "solo" elements. This is discussed in the next chapter and in Chapter Eight.

46. We have also seen this choreographic device used in Children's Kolomyiky. See the end of dance G, for example.

47. Unrecorded discussion with the choreographer, Rick Wacko, 1989.

48. In the case of dance L, made more striking by the sudden change in musical phrase 7.

49. The exact reverse, as we have seen, is characteristic for the Children's Kolomyika.

CHAPTER SIX THE RECENT SOCIAL KOLOMYIKA

6.1 EXTERNAL HISTORY

The Recent Social Kolomyika consists of two figures. In the first, any number of dancers in a circle travel in one direction, then the other. They rush into the centre and out again. During the second figure, the dancers and and onlookers stand around this circle and clap to the music while individuals or small groups enter the centre space to perform selected "solo steps" and figures.

The origins of the Recent Social Kolomyika are not clear in spite of the fact that the tradition established itself as recently as the early 1960s. It appeared under influences from at least three other types of dance; the Early Social Kolomyiky, the Avramenko dance called "hopak-kolom" and, increasingly, from Spectacular Ukrainian dance. It is not clear whether the Recent Social Kolomyika was created in one location at a specific time or whether it appeared somewhat simultaneously in various local communities due to the rise of similar contexts.

The element of solo display that is so prominent in the Recent Social Kolomyika does indeed have precedents in the Early Social tradition.[1] Solo display also had a place in Social Kolomyiky in western Canada in the 1950s and 1960s.[2]

Social dance events in the Ukrainian community in Saskatoon, Saskatchewan in the 1950s and early 1960s involved a number of elements relevant to this discussion. The elder generations of that time danced a variety of couple forms and frequently joined into circles of four or more dancers. When someone was in the mood, he would perform a prysiadka or two, while a woman might spin with her arms raised above her head. This mode of dancing was very unstructured and unselfconscious. It was not necessarily performed as a specific dance called a kolomyika, but might take place as an element in other dances such as the polka.

On the other hand, in the 1960s, local musicians were also conscious of the young people from the performing groups in their midst. Fairly often, if they recognized some "dancers," the band would make an agreement that the dancers "perform" their Ukrainian dances for the crowd. The band would announce, then, that they would play a kolomyika, and the "dancers" would perform some steps in a circle. Often the performance did not consist of an entire rehearsed dance, but simply these steps peformed in whatever sequence and by whomever was inclined. This performance would serve as a diversion in the evening, to make the party more special. There was some element of pride in being Ukrainian. In most cases, such a performance was enjoyed by the hosts, the band, and the performers. Since the number of trained performers in the community was small, these occasions were perceived as unusual treats.[3]

On the one hand, this activity was similar enough to that of their parents' generation that the older people could still join in. Indeed, the parents and relatives of the trained dancers did participate in these dances. The name, "kolomyika," announced by the band leader also suggests continuity with earlier social tradition. On the other hand a very important innovation in this activity was the element of self-consciousness. A specific number of individuals became designated as specialists in contrast with the untrained majority of the community. The kolomyika was becoming the realm of specialists who were encouraged to perform, not only for themselves, but also explicitly for the rest of the gathered crowd. This type of "kolomyika" was being defined as a unique type of dance that would be performed as a specialty number, perhaps once in an evening.

If Avramenko's kolomyiky involved solo dancing, it might be argued that the Recent Social Kolomyiky were derived from the National dance tradition as it was performed in social settings. As discussed in Chapter Seven, below, Avramenko's dances did indeed find some expression in social contexts.[4]

None of the printed descriptions of Avramenko's kolomyiky involve solo displays, though there is indication that some performances may have had exactly such an element.[5]

Avramenko's dance "hopak kolom" may also have served to influence the Recent Social Kolomyiky. The hopak kolom consists of couples dancing around a circle throughout the first major segment of the dance. The ending involves alternation of "free solos," as Avramenko called them.[6] The overall structure fits very closely with descriptions of Social Kolomyiky in the prairies in the 1950s and 1960s. This is especially true in relation to the Zerebecky kolomyika, because of the couple arrangement in the circle.[7] Though hopak kolom is now perceived as a Poltava style dance, it was originally a Western Ukrainian variant of the hopak.[8]

In any event, the developments in staged Ukrainian dance also had significance on the origins of the Recent Social Kolomyika. This is very evident in terms of the solo motifs performed. The stage dance community's influence is also brought out by the following description of the contexts. It has been suggested that the dance form arose during the provincial and national congresses of Ukrainian youth organizations such as UNYF and SUMK in the early 1960s.[9] Many of the people who travelled to attend such congresses were active in a variety of organized Ukrainian activities, including dance. Dances were often staged as part of the congress activities. In the evening parties related to these congresses, these young people from different cities met peers. Their shared interests included their Ukrainianness and Ukrainian dance. Avramenko's dances had been consciously promoted by the leaders of the Ukrainian community, and were more attractive if they could be performed with new friends from different cities. The somewhat ritualistic vehicle of dance was indeed a very available and effective means to express sensations of inter- and intra-community solidarity as well as courtship. The kolomyika was used as a means for the individual dancers to demonstrate their special skills in both a sense of camaraderie and competition.

In any event, it is clear that this dance form became quite popular among the core of the organized youth. It became popular across the country and the northeastern United States, wherever the Ukrainian community was large enough.[10] The Recent Social Kolomyika continues to develop in each of these centres somewhat independently. On the other hand, the forms in different communities are also influenced by each other as members of the Ukrainian communities continue to travel, interact and network.

Recent Social Kolomyiky are performed specifically by younger dancers with some technical training in Ukrainian stage dance. Because of the specific skills and training needed to perform the dances on stage, this group is rather easily identifiable. Of course only those dancers who are so inclined actually take part in the dances, while others choose not to participate. The larger circle that stands and claps to the music consists of many additional people, including other trained dancers, peers, relatives, and other guests at the social event. Guests who are not particularly familiar with the community and who may have never seen such a dance are often particularly interested, entertained or excited. It is common for the circle of clapping onlookers to line up three or more rows deep, and for some onlookers to climb up on chairs or other places for a better vantage point. The active dancers usually stand in groups or individually along the inside edge of the circle.

The dances sometimes attract participants who have not had much stage dance training, or who have never participated in other Ukrainian dance traditions. These dancers often perform one of the more basic motifs. If particularly extraverted, they may perform any movement they desire in the centre of the circle. Depending on the person's background and various other factors, these "solos" may be designed as humorous. In this case, they receive a vocal response from the other participants. Thus non-trained participants may contribute such "solos" as "push-ups," "bowling,"[11] "gator,"[12] "Spock,"[13] and many others.[14] Members of the older generation who have not danced in performing companies (at least not in recent decades) also sometimes perform motifs from Early Social Kolomyiky, from other dances,[15] or, for a laugh, a parody of a motif from the younger dancers' repertoire.[16] This participation by older, non-trained dancers was quite common in the 1960s and 1970s, but is almost non-existent today.

Numerous other changes are taking place in the kolomyika in recent decades. They proceed at different paces in different communities and on different occasions. One very important aspect is the sharply increasing tendency towards self-conscious virtuosic individual performance. Whereas participants in Recent Social Kolomyiky in the 1960s and 1970s kept standard social dance decorum, dancers are much more apt now to take special lengths to perform their acrobatic "tricks." Whereas they are normally dressed in fairly formal attire, it is common to see males and females remove jackets, shoes and socks. Pants are sometimes split in the execution of steps requiring wide leg movements. A certain acceptability has developed around falling (or even lying) on the floor, as evident in the "joke solos" described in the notes above. Women perform the various lifts and spins wearing fancy dresses, sometimes not very appropriate for the movement. Sometimes people select their evening wardrobe specially so that they can participate in the kolomyika.[17]

Kolomyika solos tend to encourage mass participation in contexts where group solidarity is a special factor.[18] This element was more prevalent in the 1970s, when it was common to encourage visiting guests or members of competing dance groups to share the space together. The Social Kolomyika offered a very rare opportunity for dancers from competing ensembles to dance together.

The theme of competitiveness also affects the form of the kolomyika. It has turned increasingly into an arena for individuals, rather than groups, to show off steps that nobody else can perform (or at least not as well). This is particularly true of the male dancers, and has led to an extreme of exclusivity and virtuosity in some performances.

Each city in Canada with a significant Ukrainian population supports one or more Ukrainian dance bands which play regularly at weddings, anniversaries, "zabavy" (dance parties) and numerous other Ukrainian festivities. They each retain a medley suitable for the kolomyika and are called on to play it more often than not. The kolomyika often occupies an entire set, with the band taking a break before and after the one dance. The kolomyika often lasts twenty minutes. If there are many trained dancers in attendance, the dance usually gains a great deal of momentum and can continue on for as long as the musicians are willing. On the other hand, it is not uncommon for the dance to fail after a few minutes for lack of participants.

6.2 FUNCTIONS

The primary function of this dance is clearly social, as the participants take part voluntarily to have fun, express camaraderie, and share in the community (and their subgroup within that community).

The element of courtship exists much as it did in the Early Social context. Good dancers continue to enjoy attention and admiration, while non-participants must step back to a more passive role.

The function of the kolomyika reflects group solidarity and status within the community. This is evident particularly when participants are from one ensemble only, as opposed to when they come from more than one group.

The element of individual virtuosity is indeed the most prominent feature of the dance, reflecting possibly the more competitive and individualistic nature of contemporary Canadian urban society. In some cities, the tendency to virtuosity tends to an extreme and excludes all but the most athletic dancers and most difficult moves. In these cases, the performances are often shorter, since they depend on a small "elite" of competitive participants.

The Recent Social Kolomyika has also taken on shades of a ritual function as it has become an important means of honouring the bride and groom when members of a performing group attend the wedding of one of their fellow dancers. A good kolomyika is seen as a signal of a successful celebration. The bride and groom often participate (even if one of them is not a trained dancer) to help make the evening more special and memorable.[19]

6.3 CONTEXTS

Kolomyiky are performed at weddings, anniversaries, conventions, parties, and any large social event with music by a Ukrainian band. One kolomyika per night is normal, usually around midnight, or later in the evening.

6.4 FORM

6.4.1 Sources

Recent Social Kolomyiky are recorded on video fairly frequently in the past decade. Dances N and Q were recorded at wedding celebrations in Alberta. Dance P was recorded at the 1989 Vesna Festival in Saskatoon.

6.4.2 Motifs

The ratio of motifs to melodies is approximately 1:2 in the Recent Social Kolomyiky analyzed here. This figure is much lower than for Spectacular Kolomyiky. There are still a great number of motifs however, because the dances (actually dance cycles) themselves are very long.

The rhythms of these motifs are listed in Figure 36.

Sixteenth Note Motifs

𝅘𝅥𝅯	aa1

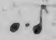
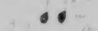
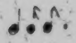
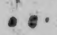
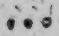
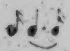
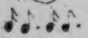
Eighth Note Motifs

♪	ae1, af2a, af2b, af2c, af3, af4, ah1

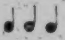
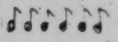
Quarter Note Motifs

♩	ak3, ak4, ak5, ap1a, ap1b, ap2, ap3, ap4, ap5, aq2a, aq2b, aq6, aq7, as1, as3, as4, at1, at2, at3, at4, at5, at6, au1, au2, au3, av1, be1a, be1b, bf1, bg2, bi1, bi3, bi5, bk1, bk2, bl1, bl3, ta1, ta2, tf1, th2, th4
♪♪	bv2b, bv3, bv4, bv7b, ca1, ca2a, ca2b, ca3a, ca3b, cc2, cc3, cg1
𝅘𝅥𝅯♪.	ci2, cj2

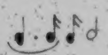
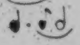
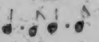
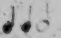
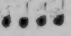
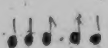
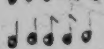
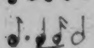
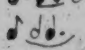
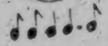
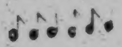
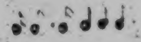
Half Note Motifs

	db1, df1, di1, dj1, dk1, dk2, dm1, dn2, do1, dq1, dr1a, dr1b, dr1c, ds1, dt1, dv1, dw1, tb1, ti1, tj1, tk1, tm1, tm2, tm3, tm4, tm5, tn1a, to1, tp1, tq1, us1
	eb1, ec1, ed1, ee1, ef1, ef2, ef3, ts1
	eo2, eo3, er2, fd3b, fd3c, fd4b, fd4c, fj1a, fj1b, fk1, fq1, fr1, fs1, fy1, gb1, gb2, gb5, ge1, gk1b, gk2, tc1, tt1, tu1, tv1, ur1
	hd1
	hg1, hg2
	hh1, hj1, hk1, hn1, ho1, ho3, hp1, hp2, hq1a, hq2, hq3, hr2, hs1, ib1a, ib12, ib15a, ib16, id1, ie2, ig2, ig5a, io1a, io1b, iq1, iq2, iq3, is1, iv2, jd1
	jg1, jg2, jh1
	jp2

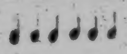
Three Quarter Note Motifs

	ua1
	jr1

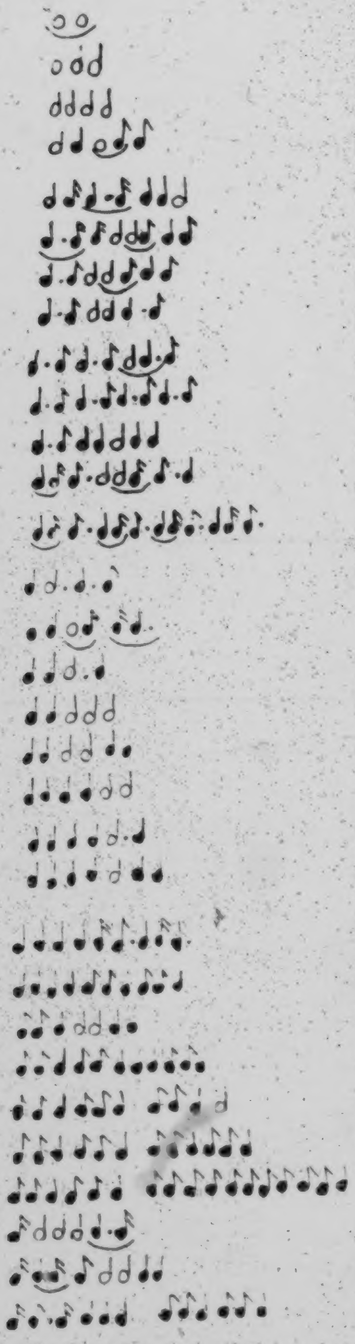
Whole Note Motifs (two measures)

	ka1, kb1a, kb1b, ub1, uc1, ud1
	kc1, kj1, kk1, ue1
	kp1
	uf1
	ks1, kt1, kv1, ma1
	md1, me1, mf1, td1
	mk1, mm1, nb2, nb3, nd1, ne1, nf1, ng1, nh1
	nj1, uh1
	nm1, no4, np1, nr2, ns2
	nu1
	nv1, nv2
	oa1
	oc1, oe3, oe4, of1, og1, oh1, oi1
	oj1, oj2, oj3

One-and-a-Half Note Motifs (three measures)

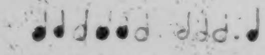
	oo1, oo2

Two Whole Note Motifs (four measures)



uk1
um1
pf1
pm1
po1
pp1
pr1
ps1
pt1
pv1
qb1
qc1
qd1
ui1
te1
uj1
qe1
qg1
qh1, qi1
un1
qk1
rb1
rc1, re1
ri1
rj1
rk1
rm1a, rm1b, ro1, rq1, rr1, rs1, rt1
ru1
uo1
sb1, sc1
sd1

Four Whole Note Motifs (eight measures)



sh1

Motifs With One Constant Support.

sr1, up1a, up1b, uq1

Figure 36. Rhythms of the motifs found in dances N, P, and Q.

This tradition, more than any other, contains a broad range of motif rhythms, including many short forms as well as extended and compound motifs. The number of complex movements is actually underrepresented in Figure 36 because of the practice here of not including combinations unless they repeat. There are many extended dance segments in Recent Social Kolomyiky that do not.

The motifs vary a lot, and there is a tendency not to repeat a motif if it has already been performed in that dance.[20] It is desirable to perform as many unusual and difficult and spectacular motifs as possible. For this reason, there are many steps which involve other body parts contacting the floor.[21] Indeed, only few such motifs have been encountered in the previous traditions, and they are explicitly counter to the aesthetic of Ukrainian dance in the Avramenko tradition. We see many spins, prysiadky, lifting motifs, and high jumps in proportion to other motifs.

On the other hand, motifs are sometimes repeated if the dancer feels he or she can perform them better than the previous performer or simply because they happen to enjoy them. This latter decision is more often made by females, since the repertoire of spectacular motifs is much more limited, and since competition is in some ways less a factor for women.

The order, quantity and quality of the steps depends upon the whim and capacities of the performers at that time. The steps and combinations themselves are selected from a repertoire of rehearsed motifs that were learned for formal stage dances. Some motifs are consistent with those performed in Spectacular Kolomyiky. The majority, however, come from other Spectacular dances. Indeed it is considered perfectly legitimate to select any motif or combination that one can perform, and even to present or invent new ones.

It is very common to perform combinations from specific dances in a group repertoire. It is even common to perform extended sequences of a particular dance. In these cases, numerous dancers from a given group generally perform together. Because of this, each kolomyika reflects the specific groups whose dancers participate.

6.4.3 Motif Sequences

Motif sequences tend to be fairly long in Recent Social Kolomyiky. In the first section of the dance, when the circle forms, spins, contracts and expands, the motif sequences are very similar to each other, and are performed by many dancers. In the second section of the dance, the length of each sequence is decided by the individual contributors. If a display is performed by a small group, the sequences often start simultaneously. On some occasions, a motif may be started by one dancer, then others will join in. Motif sequences often end simultaneously, or else in a staggered sequence if one dancer is unable to continue, or if one tries to show that he or she is in control and can do it longer. Motif sequences, then, range from a few measures to five or six musical phrases in length.

As successive motif sequences are generally performed by different dancers, they often overlap in time. In other cases, one dancer or group is followed by a pause before any subsequent dancers are ready to begin. This feature often indicates the energy and momentum of the dance. Very high energy is expressed by numerous dancers jumping into the centre even while others are already there.

6.4.4 Phrases

Phrases in the second section very often coincide with single motif sequences, as a dancer will step in from the side of the circle, perform one motif repeatedly, then stop, and step back to the side.

6.4.5 Sections

As indicated at the beginning of this chapter, Recent Social Kolomyiky normally consist of two sections. The first section involves building up of the circle. Dancers travel in one direction around the circle and then the other, holding hands and allowing others to join in. This is often followed by repeated contraction and expansion of the circle, as the dancers rush into the centre and retreat again. This section seems to have been more important in the dance in earlier decades. In the 1980s, it is reduced to a very small fraction of the dance, or is omitted altogether. The public simply approaches the dance area and claps to the music.

The second section of the dance involves a large circle with alternating soloists in the centre. Indeed, this circle is often several layers deep, as more observers and dancers crowd around. It is also not uncommon for the circle to turn into an oval or other imperfect shape, depending on the size and configuration of the banquet hall. Very often the circle gradually shrinks as more and more dancers step into its inner edge, and as the outside participants push forward for a better view. Sometimes the circle is considered too small by the dancers, particularly when preparing for an acrobatic movement that requires a lot of space. These individuals are only occasionally successful in their requests for the circle to spread out.[22] In very infrequent circumstances, the kolomyika is performed in a semicircle.[23]

6.4.6 Parts and Other Large Units

The kolomyika itself is often a dance cycle rather than a single musical performance. The musicians generally stop the dance, often ostensibly because they are tired. In some cases, they purposely try to end the kolomyika not only because of fatigue, but because they empathize with the non-trained people who lose half an hour or more of dance time that evening. Often the participants, however, wish the kolomyika to continue. It is customary for them to clap together in rhythm, chanting "shche, shche, shche..." [more, more, more...]. This is often somewhat of a ritualized conflict, as the musicians are prepared to play two or three or even more kolomyika medleys. In the end, however, the musicians often finally refuse. They take a break or begin some different type of dance music over the shouts of the dancers. This is evident in the numerous breaks in dance N.

Some dance bands have a set repertoire for the kolomyika cycle. "Dumka" of Edmonton, for example, normally plays an arkan melody for the beginning of the second dance. The slow arkan melody gradually accellerates into a normal kolomyika, as in dance N.[24] In these cases, which constitutes a large percentage of the Recent Social Kolomyiky where a suitable number of dancers are present, the cycle includes several sections, parts, and dances.

6.4.7 Composition

The first and second sections of the dance are organized clearly on the linking principle. Within the second section, the various motifs are also arranged by the linking principle, with more or less random succession.

Some Recent Social Kolomyiky exhibit somewhat of a crescendo composition. The dancers become more warmed up, more involved, and more excited as the dance progresses. This was especially true in earlier decades. Recent performances in some communities, however, involve exceptionally spectacular motifs performed by competitive individual dancers right from the very beginning. If the musicians do not cut off the dance while it is high in energy, this excitement eventually starts dropping off.

ENDNOTES CHAPTER SIX

1. See the descriptions by Sacher Masoch, de Vollan and Herman in section 2.4.1, above.

2. Henia Martyniuk, 27/08/1984. A description by Bohdan Zerebecky is presented in section 2.4.1, above. Jerry Wowk, 21/10/1989, Rick Wacko, 1989.

3. This description and interpretation of the origin of the Recent Social Kolomyika was offered by Jerry Wowk, 21/10/1989.

4. See section 7.3, below.

5. In Voropai [Stepovy] Ukrains'ki narodni tantsi, from Augsburg, in 1946, one can find many dance descriptions heavily influenced by Avramenko. Some dances are not clearly differentiated as stage or non-stage forms, whereas the other descriptions (and all the photographs) are clearly staged. In any event, the national function is clearly dominant. The description of the kolomyika is clearly related to the Avramenko form. It includes solo steps. See p. 24. This evidence is only circumstantial and in any event is not Canadian, though some of Voropai's informant community eventually settled in Canada.

6. Avramenko, Ukrains'ki natsional'ni tanky (1947), p. 34.

7. See section 2.4.1, above.

8. Harasymchuk, Tańce huculskie, p. 84. It is also presented as Western Ukrainian in the Moiseev repertoire.

9. Unrecorded conversation with Leo Zalucky, 1989.

10. It was popular in the 1970s and 1980s at least in Toronto and Chicago, for example.

11. A number of dancers, usually male, stand in a group in one part of the dancing space. Another stands apart and mimes throwing a bowling ball at them. They then topple over as stiffly as possible, like bowling pins. Described by Taras Nahachewsky as popular in Saskatoon, 8/12/1989. This solo is performed in N248-9.

12. Eight to ten males enter with great bravado, using gestures and postures characteristic of cossack roles. They then lie down quickly on the floor and shake, as if in convulsions. Taras Nahachewsky, 8/12/1989.

13. One person stands in the dancing area, then another comes up to him and pinches him at the base of neck, like the character Spock in

the television series Star Trek. The pinched person collapses onto the floor. This "step" is performed at P136-7.

14. In N139-40, two dancers perform motif "ktl" - a joke in which they flap their arms like bird's wings. In N168 one male is pushed around the space while sitting in a chair. In N269, the chair is used again, with one participant shining shoes for another.

15. In the 1970s in Saskatoon, the six brothers in the Boyko family, each in their forties, fifties and sixties, danced an arkan together on very special occasions.

16. Ed Kowalski, of Saskatoon, for example, enjoyed participating in this way.

17. Terry Mucha, 18/4/1989.

18. This was the case, for example, at the kolomyika at the Shumka Thirtieth Anniversary Banquet, 12 October 1989, where alumni and dancers gathered to celebrate the bond that is associated with membership in that group.

19. Orest Romaniuk, the groom, participated in the kolomyika (dance Q) to great cheers. He does not dance in any ensemble, though his bride is active.

20. It is not uncommon for a late-coming dancer to ask if a particular motif has been performed yet when planning to join a kolomyika.

21. All motifs after "tal" involve floor contact with other body parts.

22. This is evident in several points in dance P, such as P59-62 when some of the dancers, and even an announcer at a microphone physically and verbally exhort the people in the circle to "move back!"

23. Only one such instance was witnessed by the author. Because of an unusually small dance floor at a Cheremosh banquet in Edmonton in 1984, some dancers moved onto the raised stage to continue their kolomyika there. They felt uncomfortable to stand downstage and turn their backs on the rest of the room even in the social context.

24. The "verkhovyno" introduction to the second dance by "Solovei" of Montreal, Dance P, seems to be a similar technique. It is notable that some males started dancing the arkan to this music even though the arkan melody is very distinct and different.

CHAPTER SEVEN OTHER KOLOMYIKY

7.1 EXISTENCE OF OTHER KOLOMYIKY

Each of the main traditions of kolomyika in western Canada are described in the five preceeding chapters. Their existence alone is sufficient to prove that the single tradition has given rise to a variety of quite unique phenomena. To put these five traditions in perspective, and for the sake of completeness, it is helpful to discuss the numerous kolomyiky performances which do not fit into these defined categories. Such kolomyika types do not qualify as additional traditions because of some aspect of their form, context or function. Generally, they have not occurred enough times to be considered a stable tradition, or are not perceived as actual dances by the performers. Two such types of kolomyiky appeared in the first half of this century. One of these was staged in association with early Ukrainian theatrical productions. Somewhat conversely, the Avramenko kolomyiky were occasionally performed in social contexts. More recent types of kolomyiky that do not fit in the main traditions include kolomyiky as part of the international folk dance movement, rehearsal kolomyiky, theatrical versions of Recent Social Kolomyiky, and historical reconstructions.

7.2 KOLOMYIKY IN DRAMATIC PRODUCTIONS

Though Ukrainian dance did not appear as an independent theatrical tradition in Canada until after 1925, Ukrainian dramatic productions had been mounted as early as 1903.[1] Ukrainian theatre was quite popular until after World War II and continues on somewhat until today. Many of the plays produced were the same as those performed in Ukraine in the second half of the nineteenth century. They often included singing and dance. The directors of these productions in western Canada from 1903 to 1927 (and later) did not normally choreograph any special dances for their plays, but generally instructed the actors to dance the same as for social contexts.[2] The kolomyika, then, was very likely performed on stages in this context. The cast and motifs likely did not differ much from the local Early Social form, though the length of the dance was likely curtailed. Other elements, such as the costume, were also different. Such dance on stage declined sharply after the appearance of the National dance forms. Ukrainian dance in this context has not been researched, and it is difficult to ascertain if any specific formal traditions arose.

7.3 AVRAMENKO'S KOLOMYIKY IN SOCIAL CONTEXTS

In Polish culture, the five great "national dances" became internationally known as they became popular in the ballrooms of Europe's upper classes. The use of the term "national dance" in Polish culture is thus very different than its meaning in the Ukrainian context. Indeed, Ukrainian National dance is generally perceived as a stage performance in a proscenium theatre.

Ukrainian national ballroom dancing did exist at the beginning of the twentieth century. Such dances in Western Ukraine included at least the "hopak," the "kolomyika" and the "hutsulka."[3] These dances were performed at "representative balls" and other social events of the rural and urban intelligentsia which was nationally conscious. They seem to have established a definite tradition. In Bukovyna, for example, every ball usually started with a "kolomyika," and ended with a "Bukovynian hutsulka."[4] Ukrainian national ballroom dancing belongs, it seems, only to a few decades from the end of the nineteenth century. It was not internalized by non-Ukrainians, and did not rise into international currency. Little is known about the actual dance forms. There is little evidence that these traditions were brought over to Canada, particularly as the urban and intelligentsia population was underrepresented, and fancy Ukrainian balls had no place in early western Canadian history.[5]

Avramenko intended his dances to be performed primarily on stage, but also as social dance in less formal settings. He made this abundantly clear during his lectures and publications.[6] "Kolomyika siianka" and other dances were performed during social events at Ukrainian halls, at parties, at weddings, and at various other events after 1927. The dancers enjoyed the feeling of mastery and enjoyed making this statement of their Ukrainian identity. The socially performed dances were structurally similar to the stage forms, with some specific adaptations. Avramenko himself published recommendations as to how the dances might be adapted for social contexts. In the case of "kolomyika siianka" he recommended extending the dance with more figures at its end. He often recommended repeating the whole dance several times to extend the social forms.[7]

The kolomyika in this context thrived while the dances were fresh in the dancers' minds and while the groups of local students remained relatively intact. Numerous young teachers travelled across the countryside specifically as Ukrainian dance teachers in the 1920s and 1930s.[8] However, this type of dance required each dancer to know the long series of motifs in sequence. Also, every dancer was assigned a particular position for each formational change. It was also fairly important for the musicians to know the specific melody, tempo and structure of the dance. Without prompters, the figures soon became blurred in the people's minds. As certain members of the original cast stopped dancing or moved away, it was difficult for replacements to know precisely where to go during formational changes. For most people, the dances were too complex to learn directly by imitation in the social setting. The dances, therefore, were rarely transmitted beyond the immediate original group. Neither their peers nor the generation that followed could continue this tradition and Avramenko's dances faded quickly in the social contexts.[9]

7.4 THE KOLOMYIKA AS A RECREATIONAL FOLK DANCE

The "international folk dance movement" involves the teaching and performance of various folk dance forms by groups who do not necessarily identify themselves with the cultures in which the dance forms originated. International folk dance clubs meet in many cities across North America and Europe, normally performing dances of many different cultures in any given session. Somewhat similar dances are sometimes taught in schools as part of physical or cultural curricula, or in specific performing ensembles.

A large part of the international folk dance activity is conducted specifically for the enjoyment of dancers themselves, though other performances are designed to be watched by an external audience. The very few kolomyiky published in international folk dance manuals and journals contain some two to seven figures.[10] These compositions are often adaptations from Avramenko's forms.

A two figure "recreational kolomyika" was choreographed by Richard Hladio, a specialist in both Ukrainian dance and in the international folk dance community.[11] These dances have rarely, if ever, been taught or performed in western Canada.[12]

The kolomyika as part of an international folk dance repertoire can not be considered to have established itself as a viable tradition because most reconstructions are based heavily on the individual teachers' interpretation of an isolated printed text.[13] No real tradition of such performances has become established in North America.

A number of Ukrainian dance groups have recently been formed in Edmonton to pursue the activity on more of a recreational level rather than Spectacular. These groups may now include kolomyiky of some kind in their repertoires.[14]

7.5 THE KOLOMYIKA AS A REHEARSAL EXERCISE

Instructors at Ukrainian dance classes for children sometimes organize an activity near the end of their class where all the dancers stand in a circle or semicircle. One at a time, either in a prescribed or voluntary order, the dancers step into the centre of the circle and perform a motif or combination of their own choosing. The other dancers are sometimes instructed to repeat this motif all together during a second musical phrase. This exercise is done to allow the children to review the materials they have learned, to help them get accustomed to performing while others are watching, as well as to encourage innovation and personal expression. This activity is sometimes used as a treat, to pass the last minutes of a class in a more enjoyable way. This exercise is sometimes called a kolomyika, and shows a clear relationship to the Recent Social tradition.

During rehearsals of senior dance groups, the musician is often encouraged to play (or the tape machine is turned on) in the break after warm ups. Dancers are encouraged to perform any solo motifs they desire during this time, as a means of training. Though this activity is structured quite like a kolomyika and shares many of its other features, it is rarely called such. It could easily be equally associated with the solo section of a hopak (or other dance) as relevant in the particular groups' repertoire.

The rehearsal kolomyika at both the childrens' and the senior level has indeed established somewhat of a tradition in each case, with a fairly regular range of formal features and variants, a specific and repeated context, and a definite set of functions. They exhibit many of the qualities to merit being called traditions of their own. However, they are not considered to be dances by the participants in most cases, and are perceived more as exercises. Though this is considered "dancing," the product is not considered "a dance."

7.6 THEATRICAL PRODUCTIONS OF RECENT SOCIAL KOLOMYIKY

Certain stage choreographies performed from time to time resemble the Recent Social Kolomyika quite strongly. Theatrical productions of Recent Social Kolomyiky can be divided into two categories, those performed by children and those performed by senior dancers.

At the children's level, the dance is closely related to the "rehearsal kolomyika" discussed in section 7.5, above. Such dances consist primarily of a large semicircle of dancers at the sides and back of the stage, alternately stepping into the centre to perform solo motifs individually or in smaller groups. Such dance structures occur most often in particular circumstances. This form is often chosen when it is desirable or necessary to combine a number of groups together in a performance even though they do not rehearse together regularly. This is often done for the finale of a dance school's concert, for example.[15]

A version of this dance was organized in the unique context of "Festival '88" in Edmonton at the dance extravaganza concert of 30 June 1988. This concert involved some twenty-seven groups and approximately two thousand dancers from across Alberta. The logistical problems of the concert were complex, and mass rehearsals were very limited. The choreographers had each group rehearse separately, and combined the dances only in the last two days. During the dance that was conceived as a kolomyika, each local group formed its own closed circle in the large hockey arena. After a brief introductory section, selected dancers moved into the centre of each circle to perform solo motifs. The choreography was set so that at each given moment, all twenty-seven circles featured the same general type of phrase in its centre. At one point, for example, all soloists performed a turning motif. For the next musical phrase, prysiadka motifs were done, etc. Each group, however, was allowed to decide on its own what specific type of spin or prysiadka was to be done. The dance was eventually performed under a different name because the organizers decided that the name kolomyika was not compatible with the children's Poltava costumes.[16]

On the senior level, the kolomyika performed as a theatrical interpretation of a Recent Social Kolomyika appears occasionally. One such dance was choreographed by Rick Wacko and included in the 1984 Cheremosh concert, as the finale of the first half of the show. It also served as a conclusion to the suite "Free Lands." Named "Saturday Night Kolomeyka," the dance was set in a Ukrainian hall party in western Canada.[17] A similar concept, placed in a more recent urban Canadian setting, was choreographed and performed by Dnipro Dancers in eastern Canada.[18] Though such choreographies are rare, they are particularly interesting for this study because of their origins via Recent Social forms. The Recent Social forms are based partially on Spectacular Kolomyiky, which in turn are originally connected to the Early Social Kolomyika. These dances, therefore, are the result of a double cycle; from Social to theatrical, to social, to theatrical dance. The form itself, of course, is affected in a special way at each stage in this complex development.

A further mutation of the kolomyika is evident in dances such as the "Animal Kolomyika" performed in the "Vesna Vesna" story by Yevshan in 1976, and the "Machine Kolomyika" in the 1989 Cheremosh concert. "Vesna Vesna" is a non-traditional production involving dancers in a variety of roles as animals and mythological creatures. When the battle between the good animals and evil forces is won, the animals celebrate with a kolomyika-type dance, each performing a special segment in the centre of a semicircle. The "Machine Kolomyika" is an imaginative sequence involving the anthropomorphized parts of a threshing machine performing their own dance in a similar format.

7.7 ACADEMIC RECONSTRUCTIONS OF EARLY SOCIAL KOLOMYIKY

An attempt was made at a University of Alberta dance course to reconstruct the kolomyika form recorded by Roman Harasymchuk in the Carpathian village of Vorokhta in 1932.[19] The kolomyika as a historical reconstruction in an academic context, however, is not common and has no tradition of its own in western Canada.

Numerous other types of kolomyiky were likely performed at some time and place in western Canada, but they have not proved themselves viable. This is often because the form did not suit the function or context, as is clear from Avramenko's kolomyiky in social contexts. They may or may not have been recorded or repeated, and did not establish their own tradition. Again, other potentially viable traditions may exist and some of these may establish traditions in western Canada in the future.

ENDNOTES CHAPTER SEVEN

1. Pritz, "Ukrainian Cultural Traditions," pp. 28-46; Kravchuk, Nasha stsena, pp. 15-24.

2. Dmytro Kowch, 24/02/1983.

3. Hnatiuk, Kolomyiky 1, p. XLII; D. Kvitkovs'kyi, T. Bryndzan, and A. Zhukovs'kyi, Bukovyna ii mynule, suchasne [Bukovyna: Its Past and Present] (Paris, Philadelphia, Detroit: Zelena Bukovyna, 1956) p. 596, and several references in the Avramenko Archives.

4. Kvitkovs'kyi, Bukovyna, p. 596.

5. Still, however, a Mr. "B.B." writes a letter to Avramenko from Winnipeg in 1927, comparing the kolomyika with the polka-mazurka and speaking about it in context of a ballroom, (Avramenko Archives, 17.3).

6. See the quotations in section 3.2 and section 3.4.8, above. In the first, he compares his dances with the shimmy, foxtrot, and charleston. Many dance descriptions in Ukrains'ki natsional'ni tanky (both the 1928 and 1947 editions) include notes or presentation for dancing in a "ballroom" setting.

7. Avramenko, Ukrains'ki natsional'ni tanky (1947), p. 43.

8. John Babichuk 12/07/1984, Recorded interview with Metro Radomsky, Andrew, Alberta, 29/07/1984, Bill Nahachewsky, 25/02/1983. Stephan Pawliuk, for example, was active as a dance teacher in the Smoky Lake area of Alberta. See Our Legacy: History of Smoky Lake and Area, (Smoky Lake: Smoky Lake and District Cultural and Heritage Society, 1983), pp. xii, 701-2.

9. Bishop John Stinka, 31/12/1988.

10. "Kolomyika" Shambaugh, Folk Dances For Boys and Girls, pp. 82-5; "Kolomeyka" Burchenal, Folk Dances From Old Homelands, pp. 27-32. "Kolomeyka w dwi pari" presented by Vincent L. Evanchuk Seventh Annual Folk Dance Conference, (Santa Barbara: University of California, Los Angeles and the Folk Dance Federation of California, South, 1962). Michael and Mary Ann Herman, prominent in the New York international folk dance scene for many decades, knew and taught at least two kolomyiky as evident from comments in their The Folk Dancer, 1941-5. The latter two sources indicate adaptations based on the Avramenko choreography.

11. Mr. Hladio performed with and later taught the Duquesne University Tamburitzans in Pittsburgh. He has conducted workshops and mounted choreographies in numerous centres across the United States and Canada.

12. The dance is performed in couples and consists of two figures. Manuscript produced by Richard Hladio. Kost Pankiwskyj bemoans the lack of contact between the Ukrainian dance community and the international dance community in "Recreational Folk Dancing," in Ukrainian Folk Dance: A Symposium, ed. Robert B. Klymasz (Toronto: Ukrainian National Youth Federation, 1961), pp. 47-52.

13. In some cases, such as that of Vincent Ewanchuk in Los Angeles, the reconstructions were based on his recollections from dance classes in western Canada, rather than only from books.

14. One such group which has had a relatively stable existence in Edmonton is Veselka, directed by Bernadette Mandrusiak. They perform their dances on stage and cannot be called a recreational folk dance group in the specific sense.

15. St. Andrew's Ukrainian Cultural Program year end concert, Edmonton, 10/5/1985, for example.

16. Festival '88 Dance Extravaganza Programme. Terry Mucha, 18/4/1989.

17. 1984 Cheremosh concert programme.

18. Concert programme, Dnipro Dancers, Ottawa, June 1985.

19. The course was Dance 499: Ukrainian Dance, instructed by Andriy Nahachewsky. It was offered again in 1990.

CHAPTER EIGHT COMPARATIVE ANALYSIS OF THE TRADITIONS

Selected elements of the five kolomyika traditions are tabulated in the figures below. The numerical figures in the tables relate to the specific data used in this study. The calculated numbers, such as averages and totals, are statistically significant only when very large contrasts are shown. Still, the tables offer numerous insights into the relationships between the traditions.

BACKGROUND	EARLY SOCIAL	NATIONAL	CHILDREN'S	SPECTACULAR	RECENT SOCIAL
Perceived area of origin	Western Ukraine	Hutsul region	often Poltava	Hutsul region	?? Ukraine
Time of establishment of tradition (western Canada)	1891+	1927	1950s-60s	1950s-60s	1950s-60s
Time of decline	gradual since 1940s	gradual since 1950s	popular now	popular now	popular now
Performed on stage	no	yes	yes	yes	no
"Life span" of a given choreography	one generation or more	60+ years	1 year	1-3 years	30 years
Age of participants	most adults	children and young adults	certain children	certain young adults	certain young adults
Number of participants	not defined 4-20	pre-defined 2,4,8,16	pre-defined 4-20	pre-defined 12-48	not defined 5-50?

Figure 37. Table comparing the five kolomyika traditions: Background elements.

MOTIFS	EARLY SOCIAL	NATIONAL	CHILDREN'S	SPECTACULAR	RECENT SOCIAL
Names for motifs	seldom	yes	yes	sometimes	sometimes
"Steps" perceived as discrete	somewhat	yes	yes	yes	yes
Number of motifs per dance	17-33 av. 25	11-13 av. 12	10-26 av. 18	38-74 av. 62	58-113 av. 79
Number of motif variants per dance	18-37 av. 28	12-19 av. 15	16-38 av. 27	51-119 av. 90	67-147 av. 99
Compositional principle for motifs	linked/grouped	linked	linked	linked	linked
Preset motif order	somewhat	yes	yes	yes	yes
Primary motif duration	1 bar	1 bar	1-2 bars	1-8 bars	1-8 bars
Frequency of long motifs	never	never	rarely	sometimes	often
Relation to music beat	yes	yes	yes	yes	usually
Internal rhythm	varied	. . =	. . =	varied	varied
. . =	occasional	predominant	common	occasional	occasional
Prysiadky	rare	a few times	a few times	several times	often
Motifs with other body parts contacting floor	never	never	rarely	sometimes	often
Incidence of motifs found in Early Social Kolomyiky	yes	occasional	rarely	rarely	never
Different motifs for men and women	occasionally	only prysiadky	sometimes	often	almost always
Multiple groups performing contrasting motifs	sometimes	never	sometimes	often	usually
Incidence of non-repeating movements (non-motifs)	occasionally, at transitions	rarely, in cadences	rarely, in cadences	sometimes	sometimes

Figure 38. Table comparing the five *kolomyika* traditions: Elements relating to the level of motifs.

MOTIF SEQUENCES	EARLY SOCIAL	NATIONAL	CHILDREN'S	SPECTACULAR	RECENT SOCIAL
Duration of motif sequences	varied 2-15	usually 8	4,8,16	varied 2-16	varied 8-40
Preset order for motif sequences	somewhat	no	no	no	no
Repetition of given motif sequences in a dance	often	often	only pokhid skladnyi	rarely	sometimes
Duration of motif sequence affected by interpersonal relationships	yes	no	no	no	yes

PHRASES

number of phrases	??	8-15 av. 12	13-42 av. 31	29-56 av. 47	56-198 av. 124
Compositional principle for phrases	linked/ grouped	linked	linked	linked	linked
Cyclic repetition of spinning phrase	yes	yes	rarely	rarely	no
Preset phrase order	yes	yes	yes	yes	yes
Relation of dance phrase to musical phrase	loose	intimate	intimate	intimate	somewhat loose
Number of dance phrases per musical phrase	.4	.7	1.4	1	.6
Number of motif sequences in dance phrase	2-7	1	normally 1	1-4	normally 1
Dancers touch physically	usually	often	sometimes	sometimes	seldom
Variations in arm linkage	2	4-5	8-9	8-10	infrequent, varied

Figure 39. Table comparing the five kolomyika traditions: Elements relating to the levels of motif sequences and phrases.

SECTIONS	EARLY SOCIAL	NATIONAL	CHILDREN'S	SPECTACULAR	RECENT SOCIAL
Number of sections	1	1-7 av.5	7-12 av.9	9-16 av.12	1-2
Compositional principle for sections	grouped	linked/grouped	linked	linked	linked/grouped
Preset order for sections	yes	yes	yes	yes	yes
Duration of sections	quite long	.5-13 av.3.6	.5-6 av.2.6	1-13 av.4.2	long
Incidence of the circle formation	almost always	often	sometimes	sometimes	always
Incidence of solo displays	sometimes	no	sometimes	often	almost always
Frontal orientation	no	yes	yes	yes	no
PARTS					
Number of parts	1 normally	1	1	1-3	1-4
Compositional principle for parts	-	-	-	linked	linked/grouped
Preset order of parts	-	-	-	yes	parts normally similar
DANCES					
Duration of the dance in musical phrases	??	13-20 av.18	14-31 av.23	27-65 av.49	130-281 av.192
Kolomyika as a dance cycle	??	no	no	no	yes

Figure 40. Table comparing the five kolomyika traditions: Elements relating to the levels of sections, parts, and dances.

GENERAL	EARLY SOCIAL	NATIONAL	CHILDREN'S	SPECTACULAR	RECENT SOCIAL
Identity of creative force	participants	Avramenko	instructor	instructor	participants
Time of creative input	during performance	1921-8	during rehearsals	during rehearsals	during performance
Rehearsals	no	yes	yes	yes	not for dance itself
Improvisation	yes	no	no	no	yes
Degree of MACRO level changes from performance to performance	often a lot	none	none	none	often a lot
Distinctiveness in repertoire	1 of numerous dances	3 of 18 dances	a general mixed dance	general Hutsul mixed dance	sole dance
Extent of prescribed form	general	detailed	detailed	detailed	general

Figure 41. Table comparing the five kolomyika traditions: General elements relating to the dance forms.

The above tables show a very diverse and complex mass of data. Several trends can be identified, however, which reveal striking patterns in the information. The issues of genealogy, theatricality, and individualism are investigated below.

8.1 GENEALOGICAL RELATIONSHIPS BETWEEN TRADITIONS

The Early Social Kolomyika came to be performed in Canada after immigration of Ukrainians from 1891. The National Kolomyika tradition became established after 1927. The Children's and Spectacular

Kolomyika traditions became evident in the 1950s and 1960s. The tradition of Recent Social Kolomyiky emerged soon thereafter. The relationships between the traditions can be partly described using the analogy of "generations," as older entities give rise to younger forms. This analogy is referred to in the title of this section, "genealogical relationships." Thus, four "generations" of kolomyika traditions can be discerned. They are represented in Figure 42. The diagram involves an implicit time line moving from bottom to top.

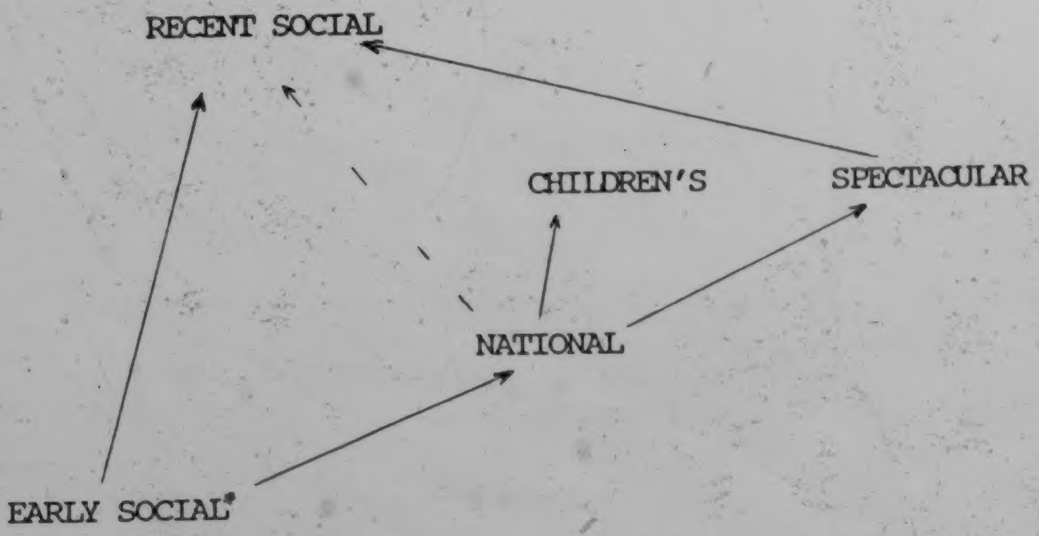


Figure 42. Genealogical relationships among the five traditions of kolomyika.

As has become clear through the preceding chapters, some of the features of kolomyiky are remain consistent from one tradition to the next. A selection of such elements is brought together in Figure 43. These elements either remain consistent from the earlier traditions to the later ones (from left to right across the table), or change somewhat gradually.

GENEALOGICAL RELATIONSHIPS	EARLY SOCIAL	NATIONAL	CHILDREN'S	SPECTACULAR	RECENT SOCIAL
Time of establishment of tradition (western Canada)	1891+	1927	1950s-60s	1950s-60s	1950s-60s
"Steps" perceived as discrete	somewhat	yes	yes	yes	yes
Compositional principle for motifs	linked/ grouped	linked	linked	linked	linked
Primary motif duration	1 bar	1 bar	1-2 bars	1-8 bars	1-8 bars
Frequency of long motifs	never	never	rarely	sometimes	often
Relation to music beat	yes	yes	yes	yes	usually
Prysiadky	rare	a few times	a few times	several times	often
Motifs with other body parts contacting floor	never	never	rarely	sometimes	often
Incidence of motifs found in Early Social Kolomyiky	yes	occasional	rarely	rarely	never
Different motifs for men and women	occasionally	only prysiadky	sometimes	often	almost always
Preset order for motif sequences	somewhat	no	no	no	no
Repetition of given motif sequences in a dance	often	often	only pokhid skladnyi	rarely	sometimes
Compositional principle for phrases	linked/ grouped	linked	linked	linked	linked
Cyclic repetition of spinning phrase	yes	yes	rarely	rarely	no
Preset phrase order	yes	yes	yes	yes	yes
Dancers touch physically	usually	often	sometimes	sometimes	seldom
Incidence of circle formation	almost always	often	sometimes	sometimes	always
Number of parts	1 normally	1	1	1-3	1-4

Figure 43. Table of selected elements which illustrate the genealogical relationships between the kolomyika traditions.

Certain versions of Early Social Kolomyiky served as models for the National Kolomyika choreographies. Avramenko's dances thus inherited a number of the same motifs and some aspects of their performing style. The dances retained their focus on repeated spinning phrases in couples and in larger groups. The dances were presented as Hutsul forms, which was somewhat consistent with their original geographical distribution. The National tradition was also influenced by the theatrical dance tradition of Eastern Europe in the first part of this century and to Avramenko's own tastes and attitudes.

Childrens' Kolomyiky inherited many of their motifs from the National Kolomyiky. They are also similar in terms of their defined and preset form, their general size, their level of structural complexity, their dependency on the musical phrases, and other features. Equally or even more important, however, were other dances in the National tradition. Children's Kolomyiky retained some of the national orientation, though they became depoliticized.

Spectacular Kolomyiky also evolved largely out of the National Kolomyika tradition. They retained some motifs, some formations, their close relation with the musical phrases, their frontalness, etc. Unlike Childrens' Kolomyiky, the dances on the senior level retained their association with Western Ukraine in most instances. As in the Children's tradition, the ethnic dimension of the Spectacular Kolomyika exists in a largely depoliticized form for its participants. The Spectacular Kolomyika tradition acquired many new motifs and formations from the contemporary Spectacular repertoire of Hutsul dances from the Soviet Union. It also inherited from the Soviet style the pronounced tendency towards technical complexity, precision, monumentality and spectacular virtuosity. The trend towards an extremely dense choreographic texture, including multipart casting, numerous combinations, and quick changes, was also partially derived from Soviet Ukrainian dance but became even more pronounced in western Canada.

Recent Social Kolomyiky evolved under the influence of the Early Social and Spectacular traditions, and possibly from National dance as well. The circular formation and improvisational figure were inherited quite directly from certain Early Social forms and possibly also from Avramenko's hopak kolom. The motifs, however, come overwhelmingly from Spectacular dance.

8.2 THEATRICALITY

8.2.1 Degrees of Theatricality in the Traditions

The traditions of kolomyika can be divided into two quite strongly contrasting groups on the basis of theatricality. The most obvious factor in this respect is the performance of the dances on stage or off. The Early and Recent Social forms are non-stage forms, whereas the National, Children's and Spectacular traditions are designed primarily for a proscenium setting. This concept has further implications, however, and one can speak of degrees of theatricality. In this regard, the Recent Social Kolomyika reflects sensitivity to an external audience more than Early Social forms. Within the stage forms too, the traditions differ in relation to "fine art" as understood in contemporary Western culture. The Spectacular Kolomyika is most concerned with artistry and its communication to an external audience with general Canadian aesthetic values. The National and Children's

Kolomyiky share this aspect to a degree, though they also focus on other elements.

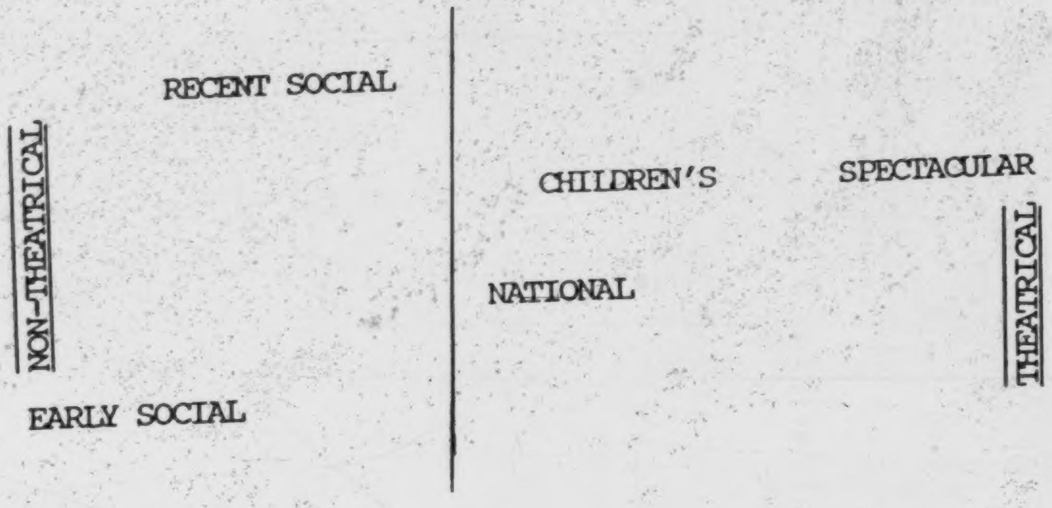


Figure 44. Relationship of the kolomyika traditions in terms of their theatricality.

Numerous aspects of the kolomyiky which clearly differentiate the non-stage forms from the stage forms are presented in Figure 45, below. The majority of participants perform very simple motifs in the Social forms. Poorly skilled dancers and rather uninitiated persons can participate quite readily. It is only the optional solo motifs that demand more specialized skill. In contrast, all participants in the theatrical forms must be trained. They form a specialized minority in their respective communities. Whereas the dance phrases and musical phrases are very tightly related in the theatrical traditions, they are often quite independent in Social Kolomyiky. In these latter traditions, the dance phrases relate more to individual relationships

RELATIONSHIP TO THEATRICALITY	EARLY SOCIAL	RECENT SOCIAL	NATIONAL	CHILDREN'S	SPECTACULAR
Performed on stage	no	no	yes	yes	yes
Names for motifs	seldom	sometimes	yes	yes	sometimes
Duration of motif sequence affected by interpersonal relationships	yes	yes	no	no	no
Preset phrase order	yes	yes	yes	yes	yes
Relation of dance phrase to musical phrase	loose	somewhat loose	intimate	intimate	intimate
Number of sections	1	1-2	1-7 av. 5	7-12 av. 9	9-16 av. 12
Compositional principle for sections	grouped	linked/ grouped	linked/ grouped	linked	linked
Duration of sections	quite long	long	.5-13 av. 3.6	.5-6 av. 2.6	1-13 av. 4.2
Frontal orientation	no	no	yes	yes	yes
Duration of the dance in musical phrases	??	130-281 av. 192	13-20 av. 18	14-31 av. 23	27-65 av. 49
Kolomyika as a dance cycle	??	yes	no	no	no
Identity of creative force	participants	participants	Avramenko	instructor	instructor
Time of creative input	during performance	during performance	1921-8	during rehearsals	during rehearsals
Rehearsals	no	not for dance itself	yes	yes	yes
Improvisation	yes	yes	no	no	no
Degree of MACRO level changes from performance to performance	often a lot	often a lot	none	none	none
Extent of prescribed form	general	general	detailed	detailed	detailed

Figure 45. Table of selected elements which illustrate the relationships between the kolomyika traditions in terms of theatricality.

and available space.[1] A major difference between the social and theatrical kolomyika traditions lies in their use of formations. The stable circle is fundamental to the former, while a variety of changing formations is typical of the latter.

The actual duration of dances in the Social traditions varies alot and might extend to thirty minutes or more,[2] whereas most theatrical forms last from two to eight minutes only. The musicians decide to end a Social Kolomyika more often than not, whereas the choreographer or instructor presets the exact length of the dance and music in the theatrical traditions.

The prescribed form for social dances is limited to the formation, general directions, relationships and some guidelines for the motif repertoire. The same perceived dance may manifest itself very differently from performance to performance. This becomes quite clear when one compares the "prescriptive" (prescribed) and the "descriptive" (actual) kinetograms of dance A in App. 3.1A and 3.1B. These differences appear in terms of motifs, timing, length, etc. In stage choreographies by contrast, the leader sets the exact figures, motifs, sequences, and style. Stage dances vary usually only on the micro-level from one performance to the next. This is brought out by comparing the prescriptive and descriptive kinetograms of dance D in App. 3.2A and 3.2B. Improvisation is important in Social Kolomyika but practically non-existant in the theatrical forms, where the creative role is relegated almost exclusively to an external choreographer.

In general, many of these contrasts are related to the fact that social dance is focussed largely on the process of dancing, whereas theatrical dance is more oriented to the product. The social dancer moves for him or herself. The psychological and interpersonal aspects of the dance are often the very essence of the activity. The theatrical dancer, on the other hand, moves for someone else and is more concerned with the external manifestation than the internal processes. Interpersonal communication in the non-theatrical kolomyika is very important. Feedback is direct, multichannel, constant and instantaneous between dancer and dancer. In theatrical dance traditions, the concentration is not upon the other dancers, but largely upon the abstract prescribed form, the internal control not to deviate from the pattern, and often with the distant audience. There is less creative interaction between dancers. Feedback is sometimes direct but more often it is delayed. It is communicated by means of applause and other even more abstracted reactions from the audience.

8.2.2 Levels of Creative Input

One of the fundamental differences between the non-theatrical and theatrical traditions is the identity of the creative force which decides on the form of the dance. In the non-theatrical forms, each dance performance is created directly by the performers themselves at the moment of performance. In the case of the theatrical traditions, the dancers relinquish most or all of this creative role to an external individual, the choreographer. The performers themselves are more or less technicians, manifesting the ideas of the leader. This process leads to many of the significant differences between the traditions under investigation.

In the non-theatrical traditions, because the creative act is immediate, the dancers tend to operate at multiple levels simultaneously. The dancer is attuned to the actual movements of his or her body as well as to the relationships between the various participants. The non-theatrical kolomyiky tend to be relatively simple and relatively flexible in form, specifically to allow for this communicative process between dancers.

In the theatrical traditions of kolomyika, on the other hand, the main line of interaction is designed to be between the dancers and the audience. Since this line of communication is more physically distant, the message must be presented as clearly as possible. The trend in Ukrainian dance has been to amplify the message by multiplying the messengers. The choreographic concept has generally required all performers to dance in unison. In order to produce this uniformity, the dances are forced to become much more controlled and explicit on the technical level. These dances are prescribed in much greater detail than the non-theatrical forms. Compare, for example, the prescriptive notations for dance A and dance D in App. 3.1A and 3.2A. In the case of the stage kolomyiky, the participants become preoccupied with the formal aspects of the dance. Focus on the specific motifs and their performance, as well as on formations becomes central to the activity of dancing. Rehearsals are necessary. This principle is taken to an extreme in the more recent traditions. Indeed, the Children's tradition evolved, in part, specifically as a means of technical training required to perform the Spectacular theatrical dances.

8.3 UNITY VERSUS INDIVIDUALISM

8.3.1 Individualism from the Dancers' Perspective

Another very profound theme evident throughout the kolomyika traditions is the polarity between unity and individualism. The dancers showed some fluctuation on this theme in the Early Social Kolomyiky. As described in Chapter Two, the spinning motifs demanded and expressed group unity. The display motifs, in contrast, carried with them a suggestion of individual separation from the group. This tension is also very evident in Recent Social Kolomyiky. On the one hand, by their very participation, the performers make a clear statement about their membership in a very specialized and tight-knit community. On the other hand, the actual means of participation is by performing diverse and often individualistic movements.

The elements presented in Figure 46 illustrate clearly that this tendency also takes effect in the stage traditions. Various characteristics of the kolomyiky change clearly as we shift our attention from the older to the more recent traditions. The changes suggest greater specialization and individualism. The complexity of the dances in the recent traditions highlights their exclusivity.

The differences between the earlier and more recent traditions may well be related to the differences in standards of individual consciousness in the societies in which these two traditions of dance exist.[3] The earlier context, either in the peasant villages of Europe or the rural communities of Canada, stressed closeness and unity. Urban technological Canadian society in the latter twentieth century tends to reinforce individualism. In the earlier contexts, the

RELATIONSHIP TO INDIVIDUALITY	EARLY SOCIAL	NATIONAL	CHILDREN'S	SPECTACULAR	RECENT SOCIAL
Time of establishment of tradition (western Canada)	1891+	1927	1950s-60s	1950s-60s	1950s-60s
Age of participants	most adults	children and young adults	certain children	certain young adults	certain young adults
Number of motifs per dance	17-33 av. 25	11-13 av. 12	10-26 av. 18	38-74 av. 62	58-113 av. 79
Primary motif duration	1 bar	1 bar	1-2 bars	1-8 bars	1-8 bars
Frequency of long motifs	never	never	rarely	sometimes	often
Relation to music beat	yes	yes	yes	yes	usually
Prysiadky	rare	a few times	a few times	several times	often
Motifs with other body parts contacting floor	never	never	rarely	sometimes	often
Different motifs for men and women	occasionally	only prysiadky	sometimes	often	almost always
Multiple groups performing contrasting motifs	sometimes	never	sometimes	often	usually
Repetition of given motif sequences in a dance	often	often	only pokhid skladnyi	rarely	sometimes
Number of phrases	8	8-15 av. 12	13-42 av. 31	29-56 av. 47	56-198 av. 124
Cyclic repetition of spinning phrase	yes	yes	rarely	rarely	no
Dancers touch physically	usually	often	sometimes	sometimes	seldom
Variations in arm linkage	2	4-5	8-9	8-10	infrequent, varied
Incidence of solo displays	sometimes	no	sometimes	often	almost always

Figure 46. Table of selected elements which illustrate the relationships between the kolomyika traditions in terms of individuality.

dances may have served to allow some individual expression in an otherwise homogenizing world. More recently, the dances may serve to provide cohesion and communal security in an individualistic society.

From the point of view of the dancers, all of the stage traditions of kolomyika involve a focus on unity. The dancers rehearse specifically to ensure that their movement patterns are as identical as possible. This applies on the level of motif, phrase, section, and part. The movements are standardized both from dancer to dancer and from one repetition to the next. This situation is particularly prevalent in regard to Spectacular Ukrainian dance. Senior performing groups rehearse so extensively that they strive for unity even on the

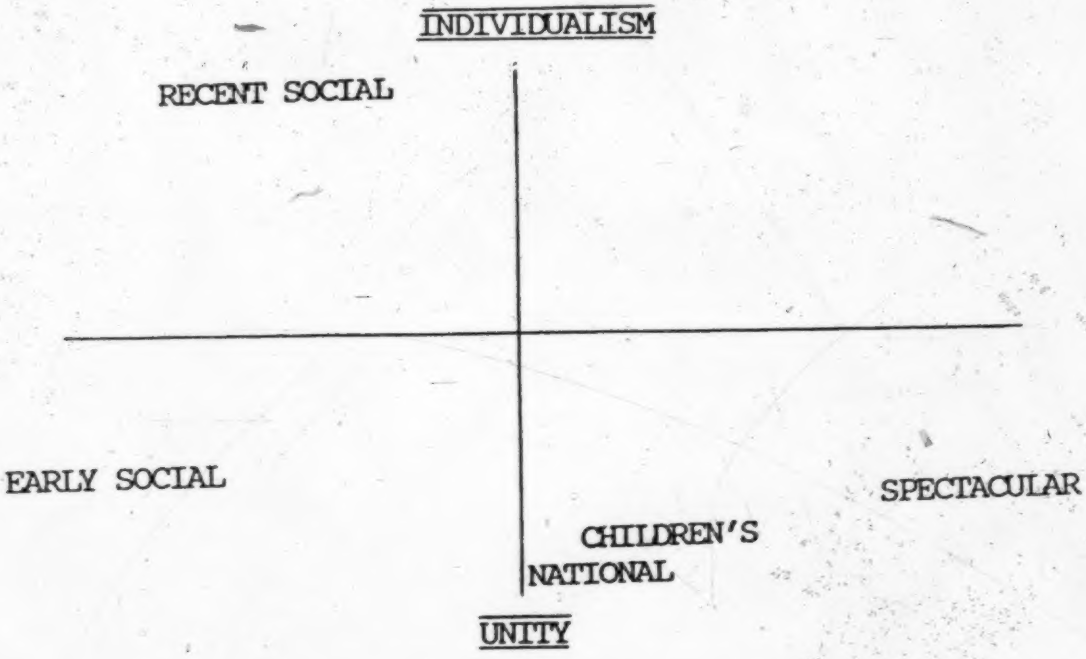


Figure 47. Relationship of the kolomyika traditions in terms of individual expression by the dancers.

microscopic levels. This tendency is highlighted by the recent trend of wearing identical costumes, and by other devices. Figure 47 symbolizes the degree of individual expression by the dancers of each tradition in graph form.

8.3.2 Individualism from the Creators' Perspective

If the object of this investigation is to identify meaningful themes that illustrate the relationships between traditions, then Figure 47 suggests that the theme "unity versus individualism" is not particularly useful. After all, the three stage traditions lie quite undifferentiated at the bottom of the illustration.

The situation changes however, if one considers the perspective of the creators of the dance. Given this criteria the stage traditions also differentiate. Avramenko's perception and intention was that all Ukrainians should dance the same forms. These dances, after all, symbolized the nation. In this way, all Ukrainians from all communities in Canada, in fact all Ukrainians around the world might be unified by their National dances. National dance activity is not particularly concerned with creative expression of the dancer nor the individual choreographer. It focusses on the creativity of the national group, which is interpretted as anonymous and collective.

On the other hand, each contemporary choreographer strives to create something unique and different from what other groups perform. This is much more pronounced on the senior level, where each dance is treated as an individual work of art.

The shift from unity to individualism on the level of the creators parallels that described for the Social traditions insofar as the older traditions tend to unity while the recent traditions display a marked penchant for individualism.

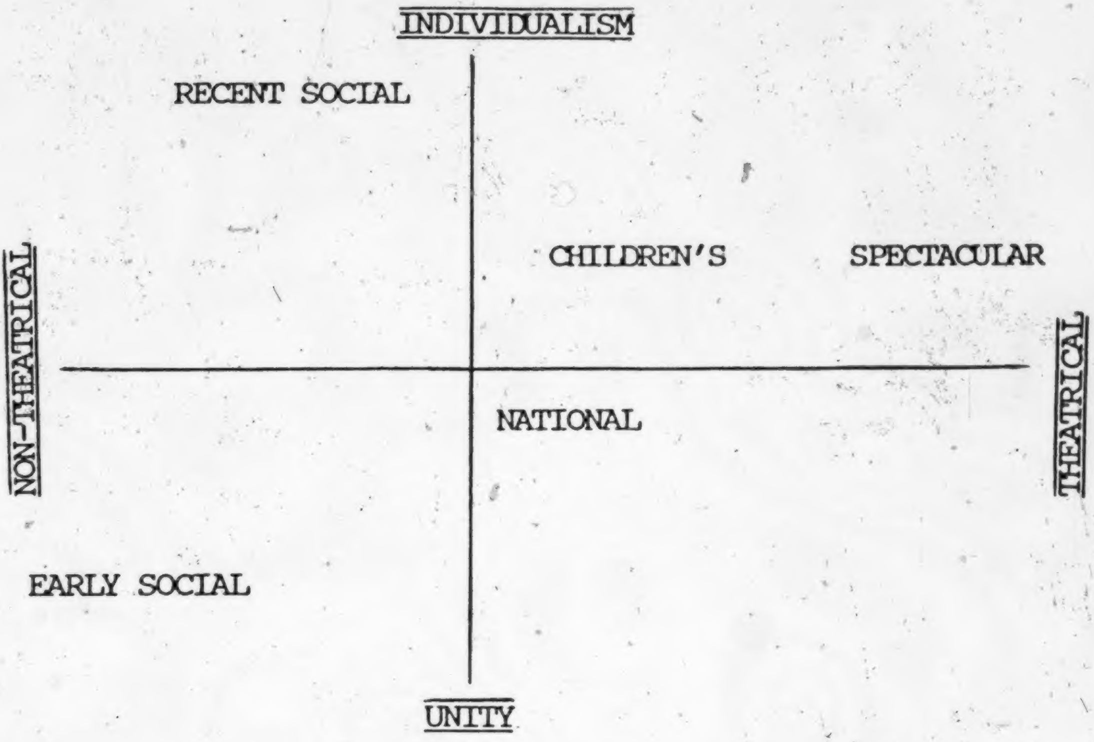

INDIVIDUALISM
RECENT SOCIAL
NON-THEATRICAL
CHILDREN'S
SPECTACULAR
THEATRICAL
NATIONAL
EARLY SOCIAL
UNITY

Figure 48. The constellation of kolomyika traditions reflecting their relationships in terms of theatricality and individual expression by the creators of the dance.

8.4 THE KOLOMYIKA AS A CONSTELLATION OF TRADITIONS

Genealogy, theatricality, and individualism are important themes that can identify the relationships between the traditions of kolomyika in western Canada. Each tradition occupies a unique position vis-a-vis the other traditions. Only the Children's and Spectacular traditions occupy the same quadrant in Figure 48. Their differences and relationships can easily be explained on the basis of age and ability. The kolomyika, then, can be perceived as a constellation of traditions. This classification and these relationships are meaningful because they are reflected in the functions, the contexts, and the resulting forms of the dance.

ENDNOTES CHAPTER EIGHT

1. In this regard, the Recent Social Kolomyika belies its indebtedness to the stage forms, as many dancers wait until a new musical phrase to begin their solo.

2. Our specific data on the Early Social forms is incomplete in this regard.

3. This explanation is presented here as a hypothesis only, since it has not been specifically researched for this study.

CHAPTER NINE CONCLUSION

9.1 RELATIONSHIPS BETWEEN THE TRADITIONS

A constellation of five traditions has been defined, based on the functions, contexts, and forms of the kolomyiky. It has been shown that the traditions are related to each other in a number of specific ways. The traditions of kolomyika are related in form because of similar motifs, similar phrasing and similar formations in some cases. Each tradition is related to the issue of Ukrainianness in some way, whether it be implicit and informal as in the Early Social tradition, or fundamental and explicit as in the National Kolomyika. Movement routines, symbolism, and social conventions tend to be passed down from tradition to tradition. Examples of this include the use of prysiadky, the tendency to contrast phrases, the relationship of the sexes, and many other elements. This has been illustrated in Chapter Eight.

At the same time, however, each of the five traditions is very different from the others. The respective changes in different periods have been the subject of the "external history" sections of Chapters Two through Six. Each new tradition of kolomyika traditions involves some features which stand somewhat in opposition to elements in the traditions that preceded it.

In many respects, the National Kolomyiky are quite opposite the Early Social forms. They feature very defined and preset structures (motifs, style, phrases, sections). Their frontal presentation, the strict connection to musical phrases, many new motifs and formations, and other elements are different than what occurs in Early Social Kolomyiky. National dancers are self-conscious and preoccupied with the technical form, which is staged, fixed, and inflexible.

The Children's and Spectacular Kolomyiky too, are also opposite to their source in numerous respects. The Childrens' Kolomyika has generally lost the conscious connection with Western Ukrainian culture. Lost too, is the idea that Ukrainian dances must originate in Ukraine. Participants in these traditions emphasize creative input of a new category of participants - the Canadian choreographer. The choreographers have proven to be prolific, in contrast to leaders in the National tradition. The life-span of each new dance is brief. In these traditions, the kolomyika has lost much of its actual formal connection with Early Social forms, including its cyclical structure based on spinning phrases. For the most part, the preoccupation with formations and motifs increases. The repertoire of steps and formations tends to be inclusive (open to external influence) rather than exclusive.

The Recent Social Kolomyika, too, is defined by its opposition to previous traditions in a number of respects. In contrast to the Early Social tradition, group cohesion is not a major focus. Recent Social Kolomyiky are performed by only a small subgroup within their host community. In contrast to Spectacular dances, they are improvised, unrehearsed, unstructured and oriented to the individual rather than the group. Also in contrast to Spectacular Kolomyiky, the Recent

Social Kolomyika involves only one basic formation. The activity of the dancers other than the soloists is reduced to standing, clapping, and cheering the soloists. The first spinning figure itself is in the process of being discarded in some communities. The fixed sequence, preset content, and special costume from National and Spectacular precedents are not to be seen. The Recent Social Kolomyika is not explicitly connected with Western Ukraine as its geographic source. On the contrary, it readily absorbs motifs from anywhere in the Ukrainian Spectacular dance repertoire.

Once established, the traditions become relatively self sufficient and operate in relative isolation to the others. The National Kolomyika was perceived as a new and exciting activity after 1927, and never functioned as a simple substitute for the Early Social dances. Performances in the National dance tradition were not specifically affected by the gradual decline in the incidence of Early Social kolomyiky. The vacillations in popularity of the National Kolomyika tradition occurred independently and for different reasons.

The Spectacular and Children's traditions also became quite independent of the National dances in their time. Indeed, given the option in similar contexts, the communities' preference for the newer traditions actually hastened the decline of the National forms. Contemporary choreographers sometimes use "Avramenko style" as a derogatory description of other choreographers' dances. The Recent Social Kolomyika, to be sure, requires the availability of a local performing company, though it is dependent on other factors as well, and leads somewhat its own life.

The form analysis in Chapters Two through Six has shown that specific formal standards have been established for each tradition. Each tradition is characterized by definable and consistent characteristics. Given such standards, each individual performance of a kolomyika varies only in specific ways from other performances within that tradition. The participants of each tradition focus on certain conventional aspects of the dance to receive the message communicated by the dancers, and to judge the success of each particular performance. The participants in an Early Social Kolomyika, for example, might enjoy the feeling of free flow as their circle spins quickly, disregarding the footwork. The performers of a Spectacular choreography may worry about the positioning of the feet as they spin. Even if the footwork and speed of the circle are identical in these two cases, the dancers in each tradition may evaluate the experience quite differently. Though statistical validity not necessarily established in data samples of this kind, it is clear that each of the three dances for each tradition had a great deal in common with the other examples from the same tradition. Conversely, the forms within each tradition differed in important ways from the forms in the other traditions.

Each of the traditions of the kolomyika involves its own specific communities, which overlap only some of the time. In the 1950s and 1960s, when most of the traditions existed simultaneously, the Early Social Kolomyika was within the realm of most adults in the Ukrainian community, both rural and urban. Most of these people did not dance the National Kolomyika, which was the realm of school children or young adults, primarily those who were members of urban and nationally oriented organizations. Children's Kolomyiky and Spectacular dances were also each performed by special subgroups within the community, identified because they attended Ukrainian dance lessons. Members of these two dancer populations rarely participated in the National forms nor the Early Social forms, in part because such dances were rare by that time. Recent Social Kolomyiky were originally somewhat open to all members of the Ukrainian community, but now are performed only by the members of performing groups, and only by the segment of that population who likes to participate. Others participate only marginally.

Though all of these traditions have been popular in western Canadian Ukrainian communities, very few individuals have been active participants in all. Most individuals are exposed to only one or two of the traditions, and perceive "the kolomyika" in their own way.

9.2 THE KOLOMYIKA AND OTHER TYPES OF UKRAINIAN DANCE

Within each Ukrainian village at any given time, the Early Social Kolomyika was named "kolomyika" to differentiate it from the "verkhovyno," "hutsulka," "arkan," "polka," or other dance forms in the local repertoire. These names were all significant as they identified the specific forms and allowed the people to communicate with their musicians and with each other. Each dance form had its own general structure which contrasted with the others to some degree.

The "kolomyika" as a National dance operated in somewhat the same manner. In this case, there were three specific dances in that community's repertoire, and each of three had its own distinct name. These names, again, differentiated the kolomyiky from the other dances in Avramenko's repertoire. Each elicited a response of a very specific performance of motifs and formations in a given sequence. The repertoire of motifs was partially specific to these dances only.

In the Spectacular mode, the kolomyika retains its significance as a mixed dance representing Western Ukrainian territories. It is not well defined, however, in relation to other mixed dances from Western Ukrainian territories. In the minds of most dancers, for example, it has no striking features that differentiate it from the hutsulka, verkhovyno, or other Hutsul dances. The motifs used in a given kolomyika choreography are selected freely from the general Hutsul lexicon.

In the Children's tradition, the term "kolomyika" is much less meaningful, as it is applied somewhat arbitrarily to a dance. In this community, the term does not differentiate one dance from another, except possibly to the degree that a kolomyika is usually a mixed dance with no props. Any step at all in the Children's repertoire can be used in one of their kolomyiky.

Since the Recent Social Kolomyika is the only dance in the tradition, it is perceived as "the dance that is Ukrainian" in its context. Any step from any other Ukrainian dance is acceptable for performance in a Recent Social Kolomyika.

The role of the kolomyika in each tradition is thus shown to become progressively less and less specific, to blend more and more into the overall Ukrainian dance repertoire. The contrast between "kolomyika" and "non-kolomyika" fades. The term "kolomyika" becomes either all-encompassing or arbitrary. In both cases its significance is limited.

9.3 THE CHANGING PARADIGM IN UKRAINIAN DANCE

Though the constellation of traditions for other Ukrainian dances may not be identical to that of the kolomyika, the general process described in section 9.2 above is common. The original terminology for differentiating dance types is shown to be less and less relevant in Ukrainian dance in Canada, as the "kolomyika," "hopak," "hutsulka," and many other dances blend more or less into one undifferentiated mass. On the other hand, we also see that new divisions are appearing in this field, and Ukrainian dance has become very profoundly differentiated on the basis of new criteria. The kolomyika has been used as an example of this process. Where one tradition of kolomyika existed some hundred years ago, now five traditions can bee seen. The transplantation to a new continent and the characteristics of contemporary Canadian society have been accompanied by profound changes within dance. This and other names have been retained in the consciousness of the communities, though many important aspects of the dances themselves have been modified within.

Though very profound differences exist between non-theatrical dance and theatrical dance, between the dance of European peasants and North American urbanites, it is also possible to show that these phenomena are related in various ways. The kolomyika as a whole has transcended many of the borders set up by stereotyped definitions of "folk dance," "national dance," "ethnic dance," "social dance," or "art dance." Indeed the kolomyika has proven to partake of, but extend beyond each one of these categories.

The constellation of kolomyika traditions in western Canada is unique. No other Ukrainian dance in this country nor anywhere shares exactly the same traditions. Other dances and other cultures may share features with this constellation to a greater or lesser degree. Many have established traditions that are unparalleled in the kolomyika. This great complexity of dance phenomena adds greatly to the difficulty of comparative study. More importantly, however, it adds to the richness of the human experience.

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UNIVERSITY OF ALBERTA

THE KOLOMYIKA:
CHANGE AND DIVERSITY IN CANADIAN UKRAINIAN FOLK DANCE

APPENDICES

BY

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APPENDICES

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APPENDIX 1.1

INDEX OF MOTIFS

EXPLANATION OF ABBREVIATIONS

Appendix 1.1 includes all the information used to define each motif variant extant in the analyzed data. The significant movement elements are treated in the sequence described in section 1.4 of this work. Each column in the index deals with a significant aspect of the motifs in the order presented below. This index also contains information on the incidence of each variant. It is directly related to the motif dictionary in App. 1.2.

NAME

Brief name or label of the motif for quick identification. The names mostly reflect usage in the Children's and Spectacular traditions.

MOTIF

Assigned letters and numbers which identify the motif and variant.

RHYTHM

Rhythm of the motif. As in all subsequent columns, a blank in this space indicates that this feature is identical with that of the motif above.

INDEX

Code identifying the number, kind, and sequence of foot contacts with the floor.

*	the dancer's feet leave the ground during a change of contacts
1	change of support to one foot from the same foot
2	change of support to one foot from the other foot
3	change of support to one foot from two feet
4	change of support to two feet from one foot
5	change of support to two feet from two feet

HEIGHT

l	centre of gravity is low, more than a slight knee bend
m	centre of gravity is medium, normal standing height
h	centre of gravity is high, dancing on toes with knees straight

SPIN

-	no spin
in	rotation around an individual's own axis. The rate of spin equals or exceeds one full rotation per motif, or one half rotation per measure
gr	rotation around the axis of a group of dancers who are touching.

TWIST

-	no twist
tw	torso twists and untwists during the performance of a motif

GESTURE DIRECTION

Directions of the sequential leg gestures during the performance of a motif.

p	in place
f	forward
fs	forward-side
s	side
sb	side-back
b	back

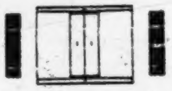
CONTACT DIRECTION

Directions of the sequential contacts of the feet with the floor during the performance of a motif.

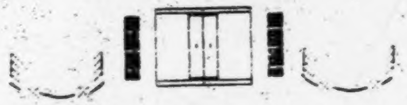
p	in place
f	forward
fs	forward-side
s	side
sb	side-back
b	back

ARM POSITIONS

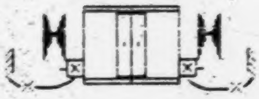
lp low level, in place



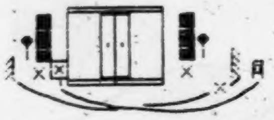
lphh low level, in place, holding hands



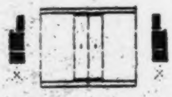
lhip low level, hands on hips



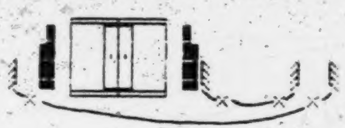
lbb low level, hands behind back



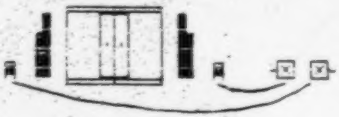
lf low level, forward



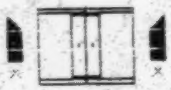
lfhh low level, forward, holding hands



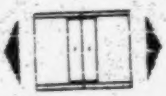
lfwt low level, forward, holding another's waist



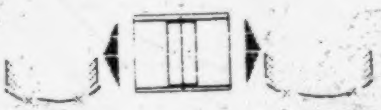
lfs low level, forward-side



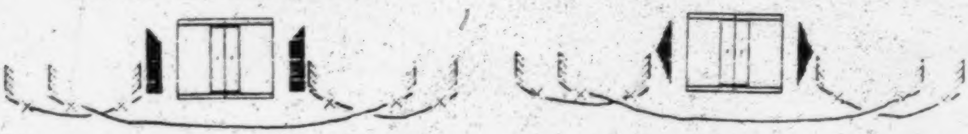
ls low level, side



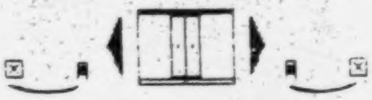
lshh low level, side, holding hands



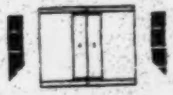
lbsk low level, basket hold



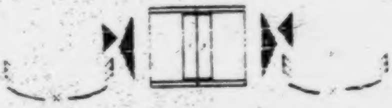
lswt low level, side, holding another's waist



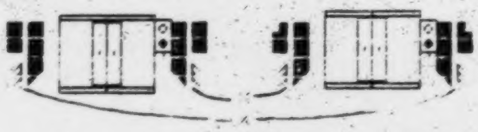
lsb low level, side-back



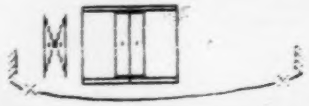
lelb low level, side, hooking elbows



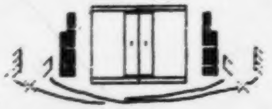
lbel low level, back, hooking elbows



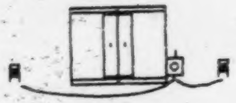
mphh medium level, in place, holding hands



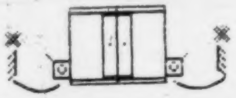
mfua medium level, hands on upper arms



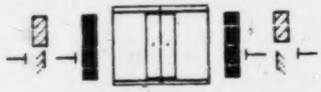
mcst medium level, hands on chest



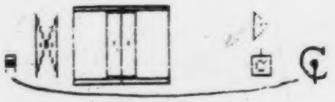
mkip medium level, hands on kiptar
(see the detailed kinetograms with the key
at the beginning of App. 1.2 below)



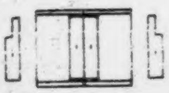
mps medium level, slightly to the side



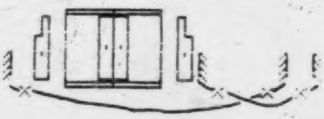
mnap medium level, hand on the nape of the neck



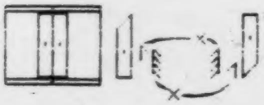
mf medium level, forward



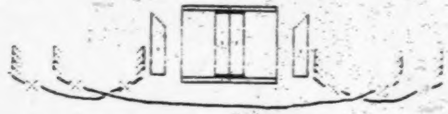
mfhh medium level, forward, holding hands

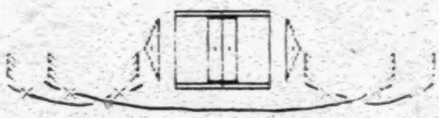


mfsd medium level, forward, holding shoulders

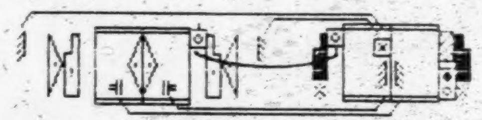


mbsk medium level, basket hold

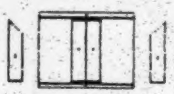




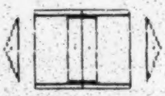
mfwt medium level, forward, holding another's waist



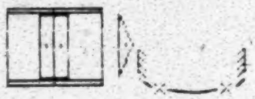
mfs medium level, forward-side



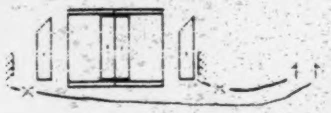
ms medium level, side

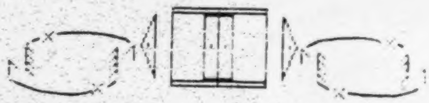


mshh medium level, side, holding hands

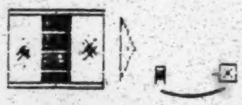


mssd medium level, side, holding shoulders

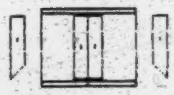




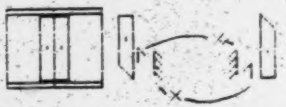
mswt medium level, side, holding another's waist

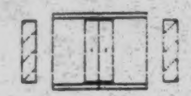
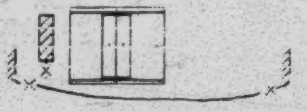
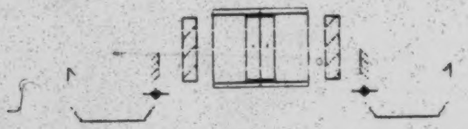
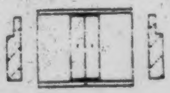
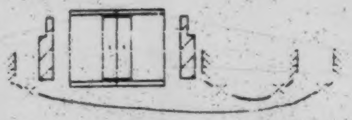
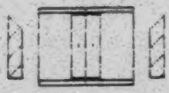
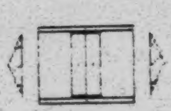
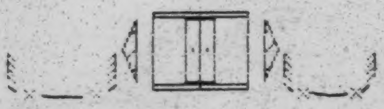
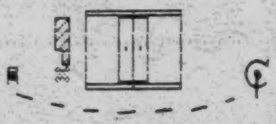


msb medium level, side-back



mbsd medium level, side-back, holding a shoulder



hp	high level, in place 
hphh	high level, in place, holding hands 
hpsd	high level, in place, supporting someone under the shoulders 
hf	high level, forward 
hfhh	high level, forward, holding hands 
hfs	high level, forward-side 
hs	high level, side 
hshh	high level, side, holding hands 
hsb	high level, side-back 

hbwt	high level, side-back, holding another's waist (see the second staff in "mfwt")

WHERE

Location, number of dancers, and duration of the motif incidence. The location is identified by the letter representing each dance and the number assigned to the consecutive musical phrase. The information within the parenthesis includes the number of measures that the motif is performed, and the number of performers.

ab	all boys
ad	all dancers
ag	all girls
mb	most boys
md	most dancers
mg	most girls
1b, 1g	one boy, one girl
2b, 2g	two boys, two girls, etc.

The motif names following the location information identify constituent motifs within the compound form, or compound motifs in which the given movement is found.

MOTIF INDEX

NAME	MOT	RTH	NDX	HT	SPN	TW	GESTD	SUPT DIR	ARM	where
								SIXTEENTH NOTE MOTIFS		
d.drob	aa1	𝅘𝅥𝅯	2	m	-	-	-	p	lphh	P62-3(6.8g)rul
								EIGHTH NOTE MOTIFS		
d.drob	ab1	♪	2	m	-	-	-	p	lp	K28(8.md)
d.drob	ab2								lbb	K22(2.ag)(2.ad)
d.drob	ab3								mkip	K19(8.ag)
d.drob	ac1							f	mkip	L28-9(6.ag)sql
d.drob	ad1							b	mssd	K41(2.md)pwl
dorizhturn	ae1				in	-	-	p	hs	N197-8(9.4g)
d.drob	af1								lphh	K29(8.md)
fly,lboy	af2a				gr	-	-	p	lfwt	N167-8(6.1b)/Q44-6(18.1b)
fly,lboy	af2b									N23(7.1b)
fly,lboy	af2c									P105-6(10.1b)
fly,side	af3								ms/lfwt	N166-7(6.1b)
fly,lboy	af4								ms	N23-4(7.1b)
d.drob	ag1							b	mbsd/mfsd	K41-3(10.md)qal
dorizhturn	ah1			m/h	in	-	-	p/p	hphh/lp	N275-7(10.1g)
drob	ai1		*2	m	-	-	-	p	mnap/ms	L43-4(11.ab)sfl
vidryv.	aj1						f	p	mkip	L26(8.ag)/L43-4(11.ag)sgl
vidryv.	aj2								mssd/mkip	L25(8.ag)
vidryv	aj3								hp/lswt	L25(8.ab)
vidryv	aj4								hf	K49(8.ag)
vidryv	aj5								hfhh/lshh	K9(2.ad)
vidryv	aj6								hshh/lfhh	K9(2.ad)
								QUARTER NOTE MOTIFS		
pidkivky	ak1	♩	*1	m	-	-	s	s	lhip	G13(4.ad)no1
pidkivky	ak2								lshh	J5(3.ad)no2
pidkivky	ak3								mssd	P10-2(20.2g)
pidkivky	ak4								hs/lhip	J10(4.ad)no4/N21(4.5g)no4
pidkivky	ak5								hs/ls	P127-8(10.1g)
step	al1		2	m	-	-	-	p	lfs	A4(3.1g)
step	al2								lshh	A4(2.1g)
step	al3								mkip/lswt	M3(1.3b)
step	al4								mssd/mkip	M3(1.3g)
walk	am1							f	mkip	L53-4(8.ab)

				MOTIF INDEX							
NAME	MOT	RTH	NDX	HT	SPN	TW	GESTD	SUPT	DIR	ARM	where
*dribprys	an1						p	p		lhip	*F7(?rec)
dribprysuv	ao1							f		lhip	D6(8.ad)
dribprysuv	ao2									lfs	D5(8.ad)/*F6(?rec)
singlefly	ap1a				gr	-	-	p		lfwt	N22-3(6.1b)
singlefly	ap1b										N23-4(9.1b)/N119-20(14.1b)/P25(8.1b)
side fly	ap2									mps/lswt	N139-40(3.1b)
single low	ap3									mfhh/lfhh	N51-2(13.1b)
single fly	ap4									ms	N23(1.1b)
side lift	ap5									hs/lswt	Q130(8.1b)
walk	aq1a							f		lshh	L9-10(10.ag)
fly	aq1b										K38-9(12.ab)/L27(3.ab)
carryDolor	aq2a									lswt/lfwt	N160-1(13.1b)
carryDolor	aq2b										N160-1(13.1b)
polkawalk	aq3									mshh/lfwt	L27(3.ab)
walk	aq4									mssd/mkip	L21(4.ag)
polkawalk	aq5									mssd/mshh	L27(3.ag)
carousel	aq6									mshh/lswt	N18-20(16.2b)/P164-5(17.2b)
armpit lft	aq7									hpsd	N73(4.4b)/N146-7(16.3b)
walk	ar1							b		mnap/lswt	L21(2.ab)
chaîné	as1			h	in	-	-	s		lhip	N123(4.3g)
chaîné	as2									mkip	L41-2(6.1g)
chaîné	as3									mps	N125(4.1g)/N148-9(4.1g)
chaîné	as4									ms	N37-8(9.1g)/N72-3(8.1g)/N123(4.3g)/N123-4(12.2g)/N130(4.2g)/N148(8.2g)/N154(9.1g)/N155(10.3g)/N246-8(20.1g) (6.1g)
povzunets'	at1		*2	l	-	-	f	p		lf	P76-7(10.2b)
povzunets'	at2									mfua	N176-7(14.1b)
povzunets'	at3									mfs	M13-4(4.ab)/M19(8.mb)/N12-14(18.1b)/N13-4(9.1b)(13.1b)/N61(6.1b)/N176-7(14.1b)/N180-1(11.1b)/N281+(4.1b)/P76(6.2b)
povzunets'	at4									ms	Q17(2.1b)njI
povzunets'	at5									mshh/mfs	P25-6(12.2b)
povzunets'	at6									hs/cpx	N203-4(14.1b)/Q17-8(7.2b)
povzunets'	au1							f		ms	Q16-7(6.1b)
povzunets'	au2									mshh	P31-2(10.1b)/P128-9(14.1b)
povzunets'	au3									hs/cpx	N12(6.1b)
povzunets'	av1				gr	-	f	p		mshh	N12-3(16.1b)
povzunets'	ba1							f		hfhh/mswt	K27(8.2b)
run	bb1			m	-	-	-	p		mkip	L22(6.ag)/L36(3.ag)
run	bb2									hs	L36(4.mb)
run	bc1							f		lp	L22(2.ab)
run	bc2									lsb/lf	L33(2.ab)

NAME	MOT	RTH	NDX	HT	MOTIF INDEX			SUPT	DIR	ARM	where
					SIN	TW	GESTD				
run	bc3									mkip	L36(4.ag)/L52(4.ag)
run	bc4									ms	L41(8.1b)
run	bc5									mssd	L60(2.ad)
runbk	bd1							b		lp	L33(4.ab)
runbk	bd2									hs	L36(4.mb)
vidryvanka	be1a						f	p		lshh	P25-6(12.1g)
vidryvanka	be1b										Q8(3.1g)/Q9-10(5.1g)
vidryvanka	be2									mfs	M13-4(7.ag)
vidryvanka	be3									mssd	K23(2.md)lev1
vidryvanka	bf1							b		lshh	P31-2(10.2g)/P128-9(14.2g)
kolysannia	bf2									mfua	D9(8.ag)/D12(8.ad)/*F13(?r.ad)/*F19-20(?r.ag)
vidryvanka	bf3									mkip	K36(4.ad)/K40(8.ad)
run,kickb	bg1						b	p		mkip	L49(4.mg)/L50(4.mg)/L51(4.md)
run,kickb	bg2									hsb	N65(2.5b)
run,kickb	bh1							f		lbb	L32-3(6.ab)
run,kickb	bh2									mkip/lswt	L17-9(12.ab)
run,kickb	bh3									mkip	L43(8.1g)/L50(4.mg)/L51(4.mg)
run,kickb	bh4									mssd/mkip	L17-9(12.ag)
run circle	bi1				gr	-	-	f		lshh	Q6(8.1b)
run circle	bi2									lbsk	L33-5(14.ab)
run holubc	bi3									ms/lswt	P37(3.2b)
run circle	bi4									mssd	L60-5(22.ad)
run holubc	bi5									hs/lswt	N222-3(10.2b)
vidryvline	bj1						f	p		lswt	H3-4(16.ab)/J16(12.2g)
vidryv+pov	bk1							f		lshh/lfs	N12-3(16.1g)
vidryvline	bk2									lswt	H3-4(16.2g)/J16(12.2g)/P41(8.2g)
vidryv+pov	bl1							b		lshh/lfs	N12-3(16.1g)
kolysannia	bl2									lshh	E12-13(16.ag)
vidryv cir	bl3									lswt	H3-4(16.2g)/J16(12.2g)/P41(8.2g)
stamp	bm1		43	m	-	-	-	p		lbb	K46(4.ab)kr1
stamp	bm2									lfwt	L20(2.ab)
stepuneven	bm3									lshh	A10(3.1g)/A12(8.1g)
stamp	bm4									mkip	K3(4.ad)ob1/K13(1.ab)/L28-9(4.ag)/L33-5(6.ag)/ L41-2(3.ag)si1, sq1
stamp	bm5									mfsd	L20(2.ag)
stamp	bm6									hs/lswt	L58(4.ad)
stamp	bm7									hs	L41-2(3.ab)si2
step hops	bn1	♪.♪	2*1	m	-	-	-	p/p		lbb	K45(2.ab)
step hops	bo1							f/f		lbb	K45(6.ab)
stephops	bo2									mkip	K48(6.ag)rh1

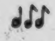
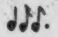
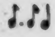
NAME	MOT	RTH	NDX	MOTIF INDEX				SUPT DIR	ARM	where
				HT	SPN	TW	GESTD			
stephoptrn	bp1	♪♪	2*1	m	in	-	p	p/p	mkip	M24(2.mg)
stephoptrn	bq1				gr	-	p	f/f	mkip/lswt	M24(2.mb)
stephoptrn	br1							b/b	mssd/mkip	M24(2.mg)
dorizhka	bs1		22	m	-	-	-	p/s	mkip	K45(8.ag)
vybybanets	bs2								mnap/lhip	D13(4.ag)/D14(4.ag)
vybyvanets	bt1							s/p	mnap/ls	D13(4,ag)/D14(4.ag)/E5-6(12.ag)
*vybyvanet	bu1						s	s/p	mnap/lhip	*F14-5(?r.ag)
dor.spin	bv1				gr	-	-	p/s	lfwt	K55-6(15.ab)
dorizhcirc	bv2a								lbsk	B5-6(16.2g)(11.1g)/B7-8(12.1g)/B13-4(8.1g)/B14 (2.1g)/B14-5(3.1g)/B20(4.1g)/B24(2.1g) P18-20(25.16g)
dorizhcirc	bv2b									
fly,out	bv3								lswt	N57-9(16.3b)/N199-202(23.3b)
2dor.spin	bv4								mfhh	N68-9(17.2g)/P38-9(10.2g)/P52(8.2g)/P73(5.2g)
dor.spin	bv5								mfsd	K56(3.ag)
dor.spin	bv6								mbsk	A3.4(6.1g)A8-9(7.1g)/A13-4(2.1g)
2dor.spin	bv7a								hp	K55-6(12.ag)
lift,amp	bv7b									P23-4(12.3b)
sit lift	ca1							fs/fs	lshh	P86-8(18.7b)
dorizhka.c	ca2a								lbsk	N221-3(12.6g)/P126-7(13.11g)
dorizhka.c	ca2b									P50-2(15.6g)/P131(6.5g)/Q89-92(28.8g)
fly.circle	ca3a								lswt	N32-4(18.6b)/N56-8(15.3b)/P33-4(12.7b)
fly.circle	ca3b									P41-3(15.3b)
dor.spin	ca4								mshh/lfhh	K26-7(12.2g)
dor.spin	ca5								mshh/lfwt	K26(4.2b)
dor.spin	ca6								mbsk	A8(3.1g)
dorizhka c	cc1							s/s	lfwt	L59(4.ad)(4.ag)
dorizhka,c	cc2								lelb	P150(8.7g)
dorizhkac	cc3								lswt	N143-5(18.7g)
dorizhka c	cc4								ms	L59(4.ab)
drib	ce1a		*2*2	m	-	-	-	p/s	hs/ms	K12(4.2b)/K48(8.ab)
drib	ce1b									K35(8.1b)
hop stamp	cf1		*243	m	-	-	p	p/p	mkip	L15(2.ad)rf1/L22(1.ag)
hop stamp	cg1				gr	-	p	f/p	lshh	Q3-4(12.1b)
pletennia	ch1	♪♩.	*12	m	-	-	-	p/p	lshh	A11(3.1g)/A12(2.1g)/B16(8.1g)/B17(8.1g)/B16-7(20.1g)/B16-7(18.1g)
pletennia	ci1			h	-	-	-	p/p	lshh	J16(4.ab)
fplet!	ci2								lbsk	P67-9(12.10g)
pletennia	ci3								hshh	G6(8.ag)
pletenniab	cj1						p	b/p	lhip	J6(4.mg)/J8(4.md)/J9(4.mg)
pletenniab	cj2								hs	J7(8.mg)/J20(4.ad)/N53(2.5g)

MOTIF INDEX

NAME	MOT	RTH	NDX	HT	SPN	TW	GESTD	SUPT DIR	ARM	where
skip?	ck1		*22	m	-	-	-	p/p	mbsk	A3(2.1g)
vidr+heel	cm1		*243	m	-	-	-	b/f	mkip	K33(4.md)
							HALF-NOTE MOTIFS			
walk	da1	𝅗𝅥	2	m	-	-	-	f	lshh	K33(4.md)
step.tch	db1						p	s	hp/ms	Q25/6(4.6g)
two.gest	dc1						p/fs	p	lshh	A11(3.1g)/B19(2.1g)
povzunets	de1		*2	1	-	-	f	p	mfs	M13-4(11.ab)
roundhouse	df1					tw	fs/f/fs	p	ms/cpx	N178-9(12.1b)
vidryvanka	dg1			m	-	-	f	p	mfs	M13-4(8.ag)
stand.st	dh1		43	m	-	-	p	p	hfhh/lbb	L47(4.ab)
stamps	dh2								hs/lswt	L58(4.ad)
char.turns	di1				in	-	f	p/p	ms	L45-6(15.2g)/N39-40(14.4g)/N59-60(9.1g)
pirouette	dj1		*43	m/h	in	-	p	p/p	ms	N185-6(7.1g)/N260-1(11.2g)
prysiadka	dk1		*5	1	-	-	-	p	lfs	P69(6.1b)
prysiadka	dk2								ls	N178-9(14.1b)
shchupak	dm1						f	p	hf/mf	P99-100(7.1b)
prys.turn	dn1				in	-	p	p	mfs	L48-9(13.1b)
prys.turn	dn2								ms	N202-3(11.1b)
orel	do1			m	-	-	p	p	ms	N199-200(10.1b)
lft.shchup	dp1						f/p	p	hsb/cpx	L40(7.1b)
vel.shchup	dq1						f	p	hp/cpx	N121-2(13.1b)(3.1b)/N272(5.1b)
chortyky	dr1a						s/f	p	hs/cpx	P103-4(12.2b)
chortyky	dr1b									P103-4(12.1b)
chortyky	dr1c									P103-4(9.1b)
splits	ds1						s	p	hp/cpx	N80(4.1b)/N92-3(5.2b)/N93-4(14.1b)/N242(3.1b)/ P91-2(8.2b)/P93(8.3b)/Q114-5(12.1b)
jump,orel+	dt1				in	-	p	p	hfs/cpx	P146-7(11.1b)
jump.tour	du1							s	ms	L47(8.1b)
pistolets	dv1						f/fs/f/fs	s	hfs/lfs	N163-4(11.1b)
chortyky+	dw1						s/f	p	hfs/cpx	N226-7(8.1b)
	ea1	♩.♪	22	m	-	-	-	p/p	lfs	A1(2.1g)
koza	eb1		2*2	m	in	-	p/p	s/s	mfs	N100(10.2b)/N127-8(12.1b)/N269-70(11.1b)/N270-1(8.1b)/P71(7.1b)/Q129(8.1b)
koza+leg	ec1						p/fs/f	s/s	ms	N152-3(11.1b)
koza+leg	ed1						f/fs/p		hfs	P144-5((13.2b)
koza+legs	ee1						f/fs/fs/f	s/s	ms	N278(6.1b)
beduyntsi	ef1					tw	b/sb/sb/b	s/s	mfs	Q55-6(7.1b)

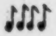
				MOTIF INDEX						
NAME	MOT	RTH	NDX	HT	SPN	TW	GESTD	SUPT DIR	ARM	where
beduyntsi	ef2								ms	N131-3(16.1b)/N133-4(10.1b)
beduyntsiS	ef3								hfs	N88-9(14.1b)/P112-3(9.1b)
rivna	eh1	♩♪♪.	22	m	-	-	-	p/p	lbsk	A1(2.1g)
rivna	ei1				gr	-	-	fs/fs	lbsk	A1(2.1g)/A1(4.1g)/A7-8(7.1g)/A8(2.1g)/A8-9(9.1g)
rivna	ej1							s/s	lbsk	A7-8(10.1g)
	ek1		432	m	-	-	-	p/s	lshh/lfs	B19(4.1g)
sverdlo	em1	♩♩	*1*1	m	-	tw	p/p	p/p	lbb	L45-6(8.ab)qs1
sverdlo	em2								mkip	L45-6(8.ag)qs2
step.hop	en1		2*1	m	-	-	p	p/p	mkip/lswt	M16(2.mb)
step.hop	en2								mkip	M26(8.mg)/M27(6.mg)
step.hop	en3								ms/mkip	M6(2.ab)
step.hop	en4								mssd/mkip	M16(2.mg)
step.hop	eo1								lbb	K24(6.md)sm1
step.hop	eo2								ls/lfs	N65(3.5b)
step.hop	eo3								hfs	N65(2.5b)
step.hop	ep1						f	f/f	lbb	L32-3(6.ab)
kick'cross	eq1						fs	p/p	lbb	K22(2.ag)(2.ad)
kick.cross	eq2								mssd	K23(4.md)qm1
holubets	er1						s/s	s/p	mkip	K21(4.ag)/M25(2.ag)
/holubets	er2								hs/lhip	N32(2.5g)
zminy	es1					tw	f	f/p	mssd	M12(4.ad)
st.hop+	et1				in	-	p	p/p	mkip	M6(2.ag)
step hops	ev1				gr	-	p	f/f	lbsk	K21(6.ab)
st.hop+	ev2								mkip/lswt	M3(8.2b)/M4(8.1b)/M6(4.ab)/M16(6.2b)
st.hop+	ev3								mssd/mkip	M3(8.1g)/M4(8.2g)/M6(4.1g)/M9(6.1g)/M16(6.1g)
st.hop	ev4								mssd	L60-5(22.ad)
st.hop+	fa1							b/b	mkip/lswt	M3(8.1b)/M4(8.2b)/M6(4.1b)/M9(6.1b)/M16(6.1b)
st.hop+	fa2								mssd/mkip	M3(8.2g)/M4(8.1g)/M6(4.ag)/M16(6.2g)
bok.krok	fb1		22	m	-	-	-	s/p	lp	K31(6.md)qn1
step.side	fc1				gr	-	-	p/s	mbsk	A12-3(4.1g)
walk	fd1							fs/fs	lshh	L11-2(14.ab)
walk	fd2								lbsk	A1-3(14.1g)/A3-4(5.1g)/A6(3.1g)/A6-7(4.1g)/A9(5.1g)/A12-3(11.1g)
walk	fd3a								lswt	L21(4.ab)
2coup.fly	fd3b									N256-7(13.2b)
fly	fd3c									N253-5(18.2b)
rivna	fd4a								mssd	L21(4.ag)
rivna	fd4b									N79-82(23.4b)/N187-90(24.3b)/Q62-4(17.4b)

					MOTIF INDEX					
NAME	MOT	RTH	NDX	HT	SPN	TW	GESTD	SUPT DIR	ARM	where
rivna	fd4c									Q122-3(15.4b)
rivna	fe1							fs/sb	lbsk	A3(5.1g)
rivna	ff1							s/s	lbsk	A1-3(13.1g)
poharenka	fg1					tw.	-	f/p	lswt	K18(8.ab)
poharenka	fg2								mssd	K18(8.ag)
bok.kr+tw	fh1							f/s	lbsk	K12(16.ag)/K19(12.ab)
prypad.	fi1			m/h	-	-	-	s/p	mkip	M4(8.mg)
prypad.	fi2								mssd	M3(8.mg)
prypad.+	fj1a				in	-	-	p/p	hs	N55(4.5g)/N197(6.5g)
prypad.+	fj1b									N55(2.5g)
chaîné	fk1			h	in	-	-	s/s	ls/lfs	Q15-16(10.3g)
step.touch	fm1		243	m	-	-	-	p/p	lshh	A1(2.1g)/A10(3.1g)/B15-6(15.1g)/B19(4.1g)
step.touch	fn1							p/fs	lshh	A11(3.1g)
tupannia	fo1							s/p	lbb	K26-7(16.ad)
step.touch	fo2a								lshh	A4-5(8.1g)
step.touch	fo2b								lshh	A10(3.1g)/A11-2(19.1g)
tupanniabk	fp1							sb/p	lbb	K26(8.2b)
pereskok	fq1		*2*1	m	-	-	sb/fs	p/p	lfs	N32(2.5g)
click turn	fr1				in	-	s/s	s/s	hs/lhip	N70(2.2g)
zhabka	fs1		*22	l	gr	-	s/fs	f/fs	ms/mshh	N232-3(12.2b)
posé+	ft1			h/m	in	-	p	f/p	ms	L41-2(8.1g)
run,uneven	fu1		*2*2	m	-	-	sb	fs/fs	mkip	L32(8.ag)
huts.drob	fv1		*243	m	-	-	p	p/p	lshh	L47-8(4.ag)sk2
chovhanets	fw1		43*1	m	-	-	f/p	p/f/p	hs/ls	L50(4.mg)
chovhanets	fx1							f/f/f	mkip/lswt	L17-9(12.ab)
chovhanets	fx2								mssd/mkip	L17-9(12.ag)
chovhanets	fx3								hs/ls	L50(4.mg)/L51(4.mg)
prysiadka	fy1		*4*3	l	-	-	f	p/p	mfua	Q113(2.8b)
prys.plesk	fy2								ms/lf	J7(4.ab)
prys.cross	fy3								ms	K10(4.1b)
prysiadka	ga1							f/f	mfua	D9(8.ab)
prysiadka	gb1						fs	p/p	ms	M26(5.mb)/M27(4.mb)/Q10-11(8.1b)/Q84(2.7b)/Q85 (4.7b)/Q113(2.8b)
prysiadka	gb2								mssd	Q109(8.9b)
prysiadka	gb3								hs/lhip	J13(2.ab)
prysiadka	gb4								hs/ms	H21(4.ab)
prysiadka	gb5								hsb/cpx	N3(6.1b)/Q11(4.1b)
side.prys.	gc1							s/s	mnap/ls	E5-6(12.ab)
crossprys.	gd1					tw	f	p/p	ms/mf	K31(4.1b)ra1
prys+	ge1				in	-	p	p/p	ms/mf	Q83(2.7b)
prys+	gf1				gr	-	f	f/f	hs/mshh	E12-3(16.ab)
hop turns	gg1		*4*3	m	in	-	b/b	p/p/p/p	ms	M26(8.mg)

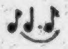
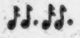
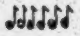
NAME	MOT	RTH	NDX	MOTIF INDEX				SUPT DIR	ARM	where
				HT	SPN	TW	GESTD			
roznichka	gh1		*5*5	1	-	-	-	p/s	ms	D13-4(16.ab)
h.krut'	gi1					tw	-	p/p	ms/mf	K4(8.ab)/K6-7(16.ab)/K47(7.ab)
2f.vypad	gj1			m/h	-	tw	-	p/p	mkip	K6(8.ag)K20(8.ag)
6pos.turn	gk1a				in	-	-	p/p	mkip	K37(4.ag)/K51(8.ag)
6pos.turn	gk1b									P160-1(4.3g)
6pos.turn	gk2								ms	N236(8.2g)
kol.skok	gm1		2*12	m	-	-	b	p/p/s	mfs	A1(3.1g)
st,hop,st	gn1				in	-	p	p/p/p	mkip	L57(7.ag)
st,hop,st	go1				gr	-	-	fs/fs/fs	lswt	L16(4.ab)
st.hop.st	go2								mssd	L16(4.ag)
kol.skok	gp1						b	p/p/s	mbsk	A3(2.1g)
rest.st.1	gq1		222	m	-	-	-	p/p/p	lshh	A10(3.1g)/A11(2.1g)/B9(14.1g)
rest.st.1	gq2								mbsk	A6(2.1g)
rest.st.1	gr1							s/p/p	lshh	A4-5(11.1g)
rest.st.1	gs1a						p	p/p/p	lshh	A11(7.1g)
rest.st.1	gs1b									A10-1(8.1g)
rest.st.1	gt1		2*22	m	-	-	-	s/p/p	lshh	A10(3.1g)
chovhanets	gu1		43*12	m	-	-	f/p	p/f/p/p	mkip	L49(4.ag)
kol.skok	gv1		2*12	m	-	-	b	p/p/p	mfs	A1(2.1g)
kol.skok	gw1				gr	-	b	fs/fs/fs	lbsk	B5-6(17.1g) (6.1g)/B7-8(14.1g) (11.1g) (13.1g)/B12-4(18.1g)/B14-5(5.1g)/B20-1(13.1g)/B21-2(10.1g)/B23-4(8.1g) (7.1g)
kol.skok	gw2								mbsk	A1-3(16.1g)/A6-8(11.1g)/A13(7.2g)
kol.skok	ha1							s/s/s	lbsk	B12-4(18.1g)/B20-1(11.2g)
kol.skok	hb1		*2*12	m	gr	-	b	s/s/s	lbsk	B3-4(12.ad)/B21-2(10.1g)/B23(6.1g)
kol.skok	hb2								mbsk	A1-3(15.1g)/A3-4(4.1g)/A6-8(13.1g)/A8-9(10.1g)/A13(5.1g)
rest.st.1	hc1		222	m	-	-	-	p/p/p	lshh	A4-5(11.1g)
prys.pose	hd1		*5*34	1	-	-	-	p/p/fs	hsb/cpx	N85(4.1b)rb1
rest.st.2	he1		2*22	m	-	-	-	p/p/p	lshh	B16-9(25.1g)
rest.st.2	hf1		*222	m	-	-	-	s/p/p	lshh	A10(3.1g)
soutenue+	hg1		*2*2	h/m	in	-	f	f/p	ms/mf	Q102-3(8.1g)
soutenue+	hg2								ms	Q102-3(12.1g)
k.pidskok	hh1		*122	m	-	-	p	s/s/p	lfs	N22(4.5g)
k.pidskok	hh2								lswt/lhip	D20(8.ad)
k.pidskokb	hi1							b/b/b	lbsk	D19(8.ad)
hop,st,st+	hj1						s	f/fs/f	hshh/hs	N275-7(10.1b)

NAME	MOT	RTH	NDX	HT	MOTIF INDEX			SUPT DIR	ARM	where
					SPN	TW	GESTD			
click,2,3	hk1						s/s	s/s/p	mssd	P10-2(20.20g)
sverdlo	hm1					tw	p	p/p/p	ms	K14-5(12.ab)rml
sverdlo	hn1							s/s/s	mssd	P7-10(14.20g)rcl/P120-3(22,7g)
k.pidskok+	ho1				in	-	p	p/p/p	mcst/lhip	P14-5(8.2b)rmlb/P111-2(6.3g)
k.pidskok+	ho2a								mkip	K10-1(16.2g)
k.pidskok+	ho2b									K4(8.ag)
k.pidskok+	ho3								ms	P29-31(13.4g)/P100-1(8.4g)rmla
obertas	hp1						b/s	p/p/p	lhip	N141(5.1g)
obertas	hp2								ms	N16-7(12.2g)/N49-51(17.1g)/N140-2(14.5g)/P117-8(12.3g)
obertas	hp3								hs/mkip	K7(8.ag)
k.pidskok+	hq1a				gr	-	p	f/f/f	mshh/mphh	P36-7(16.4g)
k.pidskok+	hq1b									K10-1(16.md)
k.pidskok+	hq2								hp/lswt	P38-9(8.2d)/P112-3(10.2d)rs1,rt1
k.pidskok+	hq3								hs/lswt	E4(8.ad)/E7(8.ad)/P1-2(8.2g)/P2-4(13.2d)/P81-2((6.2g)/P133-4(8.2b)/P135-6(17.4d)
k.pidskok+	hr1							fs/fs/fs	lbsk	B12-4(18.1g)/B14-5(3.1g)/D17-8(16.ad)/E9-10(16.ad)
k.pidskok+	hr2								mssd	N128-9(16.2g)
hop,st,st+	hs1						s	f/fs/f	hs/lswt	N275-6(10.2d)
*kol.p.+ch	ht1		*1243	m	gr	-	p/f	f/f/p/f	mssd	*F8-9(?r.ad)/*F11-2(?r.ad)/*F17-8(?r.ad)
st.st.st	hu1		222	m	-	-	-	s/p/p	lbb	K16(8.ab)
st,st,st	hv1							s/f/f	mkip	K16(8.ag)
*prys.vykh	ia1		*222	l	-	-	f/f	f/f/p	mfua	*F10(?r.ab)
dribushech	ib1a			m	-	-	-	p/p/p	lhip	D16(6.ad)/E8(8.ad)/G2(4.ab)/G8(6.ab)/G10(8.md)/G12(8.ab)/H2(8.mg)/H5(6.mg)/H14(4.ad)/H20(4.ad)/H23(8.ad)/H25(8.ab)/H29(8.ad)/J12(4.ab)/J15(2.md)/J21(4.ad)/J22(2.ab)/N51(4.5g)/N235(4.2g)
dribushech	ib1b									G2(4.ab)/G14(8.ab)
dribushech	ib2								lfs	B27(12.1g)
dribushech	ib3a								lshh	A10-1(7.1g)/A11-2(4.1g)/B9-10(30.1g)/B14(4.1g)/B15(4.1g)/B15-6(9.1g)
dribushech	ib3b									E11(8.ag)/H5(8.md)/H8(6.ad)/H11(4.ad)/H14(4.ad)/H18(8.ag)/J19(2.ad)/J23(4.ab)
dribushech	ib4								lbsk/lphh	J16-7(6.mg)
dribushech	ib5								lbsk	H2(4.md)/H26(4.ad)/H27-8(8.ad)
dribushech	ib6								lswt/lhip	D4(8.ab)
dribushech	ib7								mcst/lhip	D4(8.ag)
dribushech	ib8								mkip	K44(4.ad)
dribushech	ib9								ms/mcst	G4(8.ag)
dribushech	ib10								mshh/mfhh	K17(8.ad)

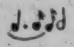
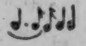
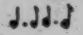
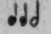
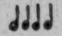
NAME	MOT	RTH	NDX	MOTIF INDEX				SUPT DIR	ARM	where
				HT	SPN	TW	GESTD			
dribushech	ib11								mssd/lhip	H18(4.ab)
dribushech	ib12								hphh/lshh	Q56(4.1b)
dribushech	ib13								hs/ls	G2(3.ag)/G12(4.mg)
dribushech	ib14								hs/lshh	E11(8.ab)
dribushech	ib15a								hs	G12(8.mg)/Q27(4.3g)
dribushech	ib15b									G11(8.mg)/G14(8.ag)
dribushech	ib16								hshh/mphh	Q56(4.1g)
siianka	ic1a							p/f/b	mshh/mfhh	K8(8.md)
siianka	ic1b									K8(8.md)
tynok	id1							p/fs/sb	lhip	*F4(?r.ad)/Q24(2.6g)
tynok	id2								lshh	J5(2.ad)
tyn.nazad	ie1							p/sb/fs	lfwt	L20(6.ab)
tyn.nazad	ie2								ls/lfs	N21(2.5g)
tyn.nazad	ie3								mkip	L9(2.ab)/L55-6(6.ag)
tyn.nazad	ie4								mfsd	L20(6.ag)
tyn.nazadf	if1							f/p/f	mkip/lhip	L13-4(11.ag)
tyn.nazadf	if2								mfhh/lswt	L13-4(11.ab)
pokh.skl.	ig1							f/f/f	lphh	K36(4.ad)
pokh.skl.	ig2								lhip	D15-6(10.ad)/*F2-3(?r.ad)/G1(8.ad)/G2(4.ag)/G5(8.ab)/G10(8.mg)/H1(8.mg)/H18(4.ab)/H20(4.ad)/H24(8.ab)/H26(4.ad)/J4(2.ag)/J6(4.mg)/J8(4.mg)/J9(4.md)/J12(4.ad)(4.ag)/J13(3.ag)/J14-5(6.ad)/J15(2.md)/J17(4.mg)/J21(4.ad)/K33(8.1b)/N16(4.2g)/N31(4.5g)/N51(4.5g)/N235(4.2g)/P106(4.2g)/P133(4.2b)
pokh.skl	ig3								lbb	K22(4.ab)/K50(4.ab)
pokh.skl	ig4								lshh/lp	H5(2.mg)/H8(2.mg)/J16-7(6.mg)/K26(4.4d)
pokh.skl	ig5a								lshh	H8(2.ab)/H11(4.ad)/N20(4.5g)/Q22(8.6g)
pokh.skl	ig5b									H13(4.ad)/J23(4.ad)
pokh.skl	ig6								lbsk	H1-2(8.md)/H27-8(8.md)
pokh.skl	ig7								lswt/lhip	D2-3(12.ab)
pokh.skl	ig8								mcst/lhip	D2-3(12.ag)
pokh.skl	ig9								mkip	K23(4.2b)/K33(4.1b)/K37(3.ab)/K37(3.ag)/K53-4(8.ag)pj1
(siianka)	ig10								mshh/mfhh	E2-3(16.ab)
pokh.skl	ig11								ms/mfhh	J2-3(12.ab)
pokh.skl	ig12								ms	J7(4.mg)/J22(4.3g)
pokh.skl	ig13								mshh/ms	J2-3(12.ag)
pokh.skl	ig14								hs/lbb	K28(4.2b)
pokh.skl	ig15								hs/ls	G8(6.ag)G8-9(8.ad)/G12(4.mg)
*tynok.f	ih1							fs/f/p	lhip	*F16(?r.ad)
side,2,3	ii1							s/p/p	lbb	K46(3.ab)

				MOTIF INDEX						
NAME	MOT	RTH	NDX	HT	SPN	TW	GESTD	SUPT DIR	ARM	where
rest.st.2	ii2								lshh	A10(4.1g)/B15(2.1g)
tynok	ij1							s/f/b	lhip	J6(4.mg)
tynok	ij2								lshh	B1-2(13.1g)/B2-3(9.1g)/B9(12.1g)
*pokh.sklb	ik1							b/b/b	lhip	*F5(?r.ad)
pokh.sklb	ik2								lshh/lp	K28(4.2d)
pokh.sklb	ik3								lbsk	H27-8(8.md)
pokh.sklb	ik4								lswt/lhip	D3(4.ab)
pokh.sklb	ik5								mcst/lhip	D3(4.ag)
pokh.sklb	ik6								mkip	K44(4.ad)
siianka	ik7								mshh/mfhh	E2-3(16.ag)
across,tyn	im1						fs	p/fs/sb	lp	L47-8(4.ab)sk1
across,tyn	im2								hshh	L47-8(4.ag)sk2
side.step	in1							s/p/p	lshh	B15-6(10.1g)
tynok	io1a					tw	-	p/fs/sb	lfs	P25-7(12.7g)rr1
tynok	io1b									P107-8(8.2g)ro1z
dribush+	ip1				in	-	-	p/p/p	hs	H6-7(16.mg)/J14-5(8.ag)
pokh.skl+	iq1				gr	-	-	f/f/f	lshh	H6-7(16.md)/H9-10(16.ad)/H12-3(12.ad)/J18-9(14.ag)/N173-4(16.2d)/N180-1(16.3d)/N194-5(16.3d)/Q1-6(44.ad)
pokh.skl+	iq2								mshh/mphh	D7-8(16.ad)/D10-1(16.ad)/P101(8.2g)
pokh.skl+	iq3								hs/lswt	G11(8.md)/H21-2(16.ag)/J4(4.ad)/J14-5(8.ab)/N1-2(13.2d)/N157(6.2d)/Q86(2.2d)/Q105-6(16/2d)
tynok	is1			m/h	-	-	-	p/fs/sb	hf/lfs	N181(4.3g)
dribush.	it1			h/m	-	-	p	p/p/p	mkip	K50(4.ag)
dribush.	it2								hs	L53-4(8.ag)
tynok.naz	iu1			h/m	-	-	-	f/p/f	mkip	L49-50(16.ab)
pokh.skl	iv1						p	f/f/f	lfhh	L8(4.ag)
pokh.skl	iv2								mkip	K12(4.ag)/K19(4.ab)/K50(4.ag)/L9(2.ag)/N61(4.5g)/N64(4.5g)
pokh.skl	iv3								mssd	K41-2(12.md)
pokh.skl	iv4								hphh/mshh	L7(8.ag)
pokh.skl	iv5								hfs/lfhh	L8(4.ag)
pokh.skl	iv6								hshh/mfhh	L7(8.ab)
pokh.skl	ja1							b/b/b	lfhh	L8(4.ab)
pokh.skl	ja2								hfs/lfhh	L8(4.ab)
up.up.cros	jb1						fs	p/p/p	mkip	K46-7(16.ag)
pokh.skl+	jc1				in	-	p	p/p/p	hphh/mkip	L27(4.ag)
pokh.skl+	jd1						b	p/p/p	mkip	M8(2.ag)/M19(2.ag)/N61(4.5g)
pokh.skl+	je1				gr	-	p	f/f/f	mssd	K42-3(12.md)
perekhres	jf1		.2222	m	-	-	-	fs/bs/s/s	lshh	L30-1(12.ad)

MOTIF INDEX

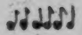
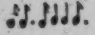
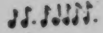
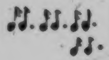
NAME	MOT	RTH	NDX	HT	SPN	TW	GESTD	SUPT DIR	ARM	where
bok.prys	jg1		*243	l	-	-	-	p/s	ms/lfs	Q111(2.8b)
bok.prys	jg2								ms	Q111(2.8b)
step.pose	jh1			m	-	-	-	p/f	mps	N21(2.5g)
heel,in	jk1		*243*1	m	-	-	p	p/f/p	lp	L47-8(4.ab)sk1
heel,in	jk2								hshh	L48-8(4.ag)sk2
pletennia	jm1		*12*12	m	-	-	-	p/p/p/p	ls/lf	A11-2(2.1g)
vykhylias	jn1		*143*143	m	-	-	-	s/s/s/s	mkip	M8(4.ag)
vykhylias	jo1		*243*143	m	-	-	-	p/p/p/p	lp	K35(8.ad)
vykhylias	jo2								lbb	K5(8.ad)
vykhylias	jp1							p/s/p/s	lhip	J22(2.md)
vykhylias	jp2								lbsk	P67-70(14.10g)
vykhylias	jq1							p/b/p/f	lshh	B10(8.1g)/B15(6.1g)/B17-8(9.1g)/B18(9.1g)
THREE-QUARTER NOTE MOTIFS										
arkan	jr1		222*12*1	m	-	-	fs/fs	s/s/s/p/s/p	mssd	P110-1(8.8b)
WHOLE NOTE MOTIFS (two measures)										
povz.slow	ka1	o	34	l	-	-	f	p	mssd/ms	N4(8.1b)
onbackkick	kb1a		*5	m	-	-	f/p	p	lbel	P150-1(10.1b)
onbackkick	kb1b									P150-1(10.1b)
j.holubets	kb2								hp/cpx	K33-4(10.1b)
jump leg	kc1		*1*1	m	-	-	p/p	p/p	ms/lp	N228-9(8.1b)
sverdlo	kd1					tw	p/p	p/p	ms	M17(8.ab)
walk.pohar	ke1				gr	-	-	fs	lswt	K32(8.mb)
walk.pohar	ke2								mssd	K32(8.mg)
bok.krok	kf1		4343	m	-	-	-	s/p	lbb	M9-10(14.mb)
bok.krok	kf2								mkip	M9-10(14.mg)
bok.krok	kf3								mssd/lbb	M23(12.mb)
bok.krok	kf4								mssd/mkip	M23(12.mg)
bok.krok	kf5								hs	L4-5(12.ab)
prys.cross	kg1		*43*1	l/m	-	-	fs	p/p	ms/ls	M8(4.ab)
prys.cross	kg2								ms	M4(8.mb)/M18(6.ab)/M20(8.mb)
prys.side	kh1		*4*3	l/m	-	-	s	p/p	hs/cpx	J13(4.ab)
prys.turn	ki1		*5*5	l	-	-	-	p/p	mshh/cpx	K52(6.ab)
m'iachyk	ki2								msb/cpx	K12-3(14.ab)
prys.pair	kj1						f/fs	p/p	lfhh	Q87(14.1b)
prys.pair	kk1						fs/f	p/p	lfhh	Q87(14.1b)

MOTIF INDEX

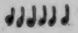
NAME	MOT	RTH	NDX	HT	SPN	TW	GESTD	SUPT DIR	ARM	where
h.krut.j	kml						p/s	p/p	hs/cpx	K32(6.1b)
jump.topir	knl			m	-	-	p/p	p/p	hf/cpx	K29(6.2b)
6pos.2tu	kol					tw	-	p/p	lshh/mkip	K52(6.ag)
stretcher	kpl		*3*24	l/m	-	tw	f	p/b/f	hf/cpx	P42-3(16.3b)
roznichkal	kql		*4*343	l/m	-	-	-	p/s/s	mf/cpx	J3(4.ab)
stamp.ryth	krl		434343	m	-	-	-	p/p/p/p	lbb	K46(4.ab)bml
scissors	ksl		2*12*1	m	-	-	b/f/b/f	f/f/f/f	hf/cpx	Q96-7(16.1b)
gallop+fla	ktl		2*22*2	m	-	-	-	f/f/f/f	ms/ls	N139-40(11.2b)
dorizh.pn	kul				gr	tw	-	fs/fs/sb/sb	lbsk	K14-5(16.ag)
gr.arabian	kvl						sb/b/sb/sb/ b/sb	s/s/s/s	mshh/lshh	L43-4(16.4b)/N48-50(18.5b)/Q29-30(16.4b)
2.arabian	mal		2*24*3	m	gr	tw	sb/b/sb/sb/ b/sb	s/f/s/s	mfhh/lfhh	N15-6(11.2b)
st.hop.st	mbl		2*12	m	-	-	p	s/s/s	ms	M9(8.mb)
st.hop.st	mb2								mssd	M9-10(14.mg)(6.md)
st.hop.st	mcl				gr	-	p	f/f/f	mshh/mphh	M16(4.md)
bok.kr.pos	mdl		222	m	-	-	p	s/p/s	hp/ms	Q25-6(8.6g)shl
povz.tynok	mel		*222	l	-	-	fs/fs	f/fs/p	hsb/cpx	N169(4.1b)
hop.hop.j	mfl		*3*1*4	m	-	-	-	f/f/fs	lhip	N40-2(20.2b)
h.krut.j	mgl		*5*5*5	l	-	tw	s	p/p/p	ms/mf	K11(6.1b)
step,hop+	mhl		2*12*1	m	in	-	p/p	s/f/s/b	mkip	M15(8.ag)
arkan.sht	mil		222*1	m	-	-	fs	s/s/s/p	mssd	M3(8.mb)
huts.vykh	mjl		2222	m	-	-	-	p/p/p/p	mkip	M17-8(16.ag)
pryp.turn	mkl			m/h	in	-	-	p/p/p/p	hs/cpx	N183(4.3g)
s/t/s/pose	mml		22243	m	-	-	-	s/p/s/fs	hp/cpx	N22(4.5g)
arkan,sh.	mnl		2*22*1	m	-	-	fs	s/p/s/p	mkip	L41-2(4.ad)sil,si2
peres.uhyn	mol		*2*1*1*1	m	-	-	bs/fs/p/fs	p/p/p/p	mcst/lhip	G5(8.ag)
holubka	mpl		*2222	m	-	-	f	p/p/p/p	hphh/mshh	L3(4.ag)
holubka	mp2								hshh/mfhh	L3(4.ab)
holubka	mql							f/f/f/f	mfua	L4-5(12.ag)
holubka	mq2								hphh/mshh	L1-3(20.ag)
holubka	mq3								hshh/mfhh	L1-3(20.ab)
holubka+	mrl				gr	-	f	f/f/f/f	hphh/mshh	L4(4.ag)
holubka+	msl							b/b/b/b	hshh/mfhh	L4(4.ab)
rn.rn.rn.s	mtl		*2*2*243	m	-	-	-	p/p/p/p	mshh/lp	L16(4.ab)
rn.rn.rn.s	mt2								mshh/mkip	L16(4.ag)
s/t/s/st	mul							s/p/s/p	mkip	L51(8.mg)/L52(4.ag)
pereskok	mvl		*4*3*2*1	l/m	-	-	fs/sb/fs	p/s/s/s	ms	H21-2(8.ab)sj1

NAME	MOT	RTH	NDX	HT	SPN	TW	GESTD	SUPT DIR	ARM	where
				MOTIF INDEX						
ppereskok	na1							fs/fs/fs/fs	hfs	K30(8.1b)
*ppereskok	nb1							s/s/s/s	mfua	*F14-5(16.ab)/*F19-20(16.ab)
ppereskok	nb2								mshh/lshh	J18-9(14.ab)/Q7(4.1b)
ppereskok	nb3								mssd	H19(8.ab)/N217-20(32.12b)/P4-6(20.10b)/P123-7(33.5b)/Q110(6.8b)
ppereskok+	nd1				gr	-	fs/sb/fs	fs/fs/fs/fs	mshh/ms	N25-6(10.1b)/N135(8.1b)/N214-5(12.2b)/N262-3(12.2b)
prys+kicks	ne1		*4*3*2*2	1/m	-	-	fs/fs/fs	p/p/p/p	hfs/cpx	N137(4.1b)
can-can	nf1		*4*3*4*3	1	-	-	f/f	p/p/p/p	mssd	Q108(8.9b)
prys+	ng1				gr	-	fs/fs	fs/fs/fs/fs	mssd/ms	N136(4.1b)
6postures	nh1		*5*5*5*5	m	in	-	-	p/p/p/p	mkip	N63(4.5g)/P160-1(12.3g)
h.krut.leg	ni1	♩♩♩♪♪.	*4*5*5*343	1	-	tw	-	p/p/p/p/s	ms/mf	L55-6(12.ab)
povz.split	nj1	♩♩♪.♪♩	*2*2*2*243	1/m	-	-	f/f/f	p/p/p/b/f	msb/cpx	Q17(5.1b)
uhyn.skl	nk1	♩♩♪♪♩	*1*1*222	m	-	-	p/f	p/p/p/p/p	lshh	B19(4.1g)
uhyn.skl	nm1						p/fs	p/p/p/p/p	lswt	N237-8(16.3g)
uhyn.skl	nm2								hp/ms	H24-5(16.ag)
uhyn.skl	nn1						p/fs/fs	p/p/p/p/p	mkip	M19(6.ag)
click,c,12	no1			m	-	-	s/s/s	s/s/p/p/p	lhip	G13(8.ad)ak1
click,c,12	no2								lshh	J5(4.ad)ak2
click,c,12	no3								ms/cpx	M22(8.ag)
click,c,12	no4								hs/cpx	J10(8.ad)/N21(4.5g)
peres.skl	np1		*2*1*222	m	gr	-	sb/fs	fs/fs/fs/fs /fs	mshh/ms	N135-6(14.1g)
*kolys.mer	nq1		*2*2*222	m	-	-	fs/fs/s	b/b/b/b/b	mfua	*F10(?r.ag)
vypad.skl	nr1		43*2*222	m	-	-	f	f/p/p/p/p	mcst/lhip	G3(8.ag)
vypad.skl	nr2								hf/cpx	N182(4.3g)
vypadf	ns1							f/p/f/f/f	lhip	G3(6.ab)/G6(8.ab)
vypadf	ns2								mf/ms	N55(8.2g)
vyp+plet	nt1	♩♪.♪♪.♪♩	43*2*12*12	m/h	-	-	f	f/p/p/p/p/p	lhip	J11(8.ad)
pistolet	nu1	♪.♩♪𝅗𝅥	*5*3*4	l/m	in	-	f/f/p	s/s/s	mfs	N273(6.1b)/Q96-7(6.1b)/Q103-4(8.1b)
2cartwheel	nv1	♪𝅗𝅥♩.	*22	m	gr	-	s/p/s	s/s	hbwt/mfwt	N158-9(13.1b)/P130-1(16.1b)
2cartwheel	nv2								hbwt/lfwt	N158-9(13.1b)/P130-1(16.1b)
6pos.tours	oa1	♪♪♩♩.♪	*322*4*5	m	in	-	p/p	p/p/p/p/p	ms	P44-6(14.2g)
side,23,st	ob1	♪♪♩♩♩	*2224343	m	-	-	-	s/p/p/p/p	mkip	K3(8.ad)

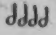
MOTIF INDEX

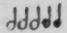
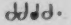
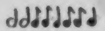
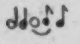
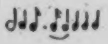
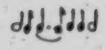
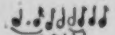
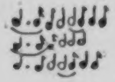
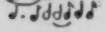
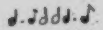
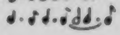
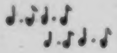
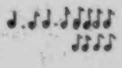
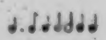
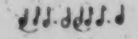
NAME	MOT	RTH	NDX	HT	SPN	TW	GESTD	SUPT DIR	ARM	where
click,23	oc1		*122*122	m	-	-	s/s/s/s	s/s/p/s/s/p	hs/cpx	P126-8(12.4g)bm4
p.skl+arms	od1		*222*222	m	-	-	-	p/p/p/p/p/p	hs/mkip	L53-4(8.ad)
tynok	oe1							p/fs/sb/p/fs/sb	ls/lhip	J8(4.ad)/J9(4.ad)
tynok	oe2								ms/lhip	J6(4.mg)
tynok	oe3								ms/mps	P56-8(22.3g)(10.1g)
tynok	oe4								hs/lhip	Q26(4.4g)
tynok	oe5								hs/mfua	H3-4(16.mg)
tynok	oe6								hs/cpx	H19(8.ag)
pokh.skl+	of1				in	-	-	f/f/f/s/b/p	ms/cpx	J13(8.ag)/P3-4(16.6g)/P7(8.8g)/P8(8.2g)/P114-7 (28.4g)(12.2g)
polka	og1				gr	-	-	f/fs/fs/fs/p/fs	mshh/mfsd	N190-2(24.1g)
polka	oh1							fs/p/fs/f/fs/fs	mshh/lfwt	N190-2(24.1b)
pokh.skl.t	oi1					tw	-	f/f/f/b/b/b	lshh	Q6(8.2g)
vykh.uhyn	oj1		*243*143*1*1	m	-	-	p/fs	p/p/p/p	mssd/lp	N230-1(16.1b)
vykh.uhyn	oj2								mssd/lhip	N230-1(16.1b)
vykh.uhyn	oj3								mssd	N230-1(16.1b)
vykh.skl.	ok1		*143*143*222	m	-	-	-	p/b/p/f/p/p/p	lhip	J12(4.ag)
vykh.tyn.	om1							p/s/p/s/s/f/b	lhip	J12(4.ab)/J13(4.ab)
vykhylias	on1		*243*143 *143*143	m	-	-	-	p/sb/p/fs/p/sb/p/fs	lshh	A11(11.1g)

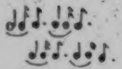
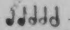
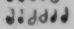
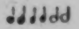
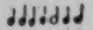
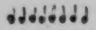
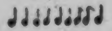
ONE-AND-A-HALF NOTE MOTIFS (3 measures)

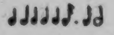
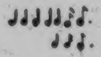
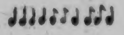
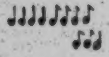
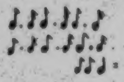
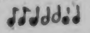
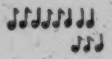
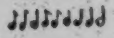
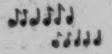
NAME	MOT	RTH	NDX	HT	SPN	TW	GESTD	SUPT DIR	ARM	where
arkan	oo1		222*12*1	m	-	-	fs/fs	s/s/s/p/s/p	lshh	N101+(?.4d)
arkan	oo2								mssd	N101-16(177.ad)

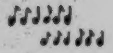
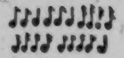
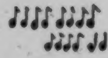
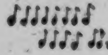
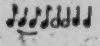
TWO NOTE MOTIFS (4 measures)

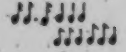
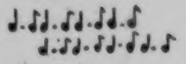
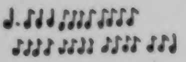
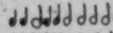
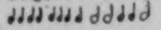
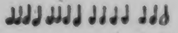
NAME	MOT	RTH	NDX	HT	SPN	TW	GESTD	SUPT DIR	ARM	where
pohar.pr+	pa1		32*4*5	m/l	gr	-	-	f/p/p/p	lswt/cpx	K53-4(16.ab)
st.b.st.f	pb1		43434343	m	-	-	p/p/p/p	s/s/s/fs	mssd/mkip	M5(8.ad)
st.b.st.f	pb2								mssd	M2(8.mb)/M11-2(12.ad)
prys.	pc1		*4*3*4*3	l	-	tw	fs/fs	p/p/p/p	ms	M7(8.ab)
roztiazhka	pd1		*4*5*5*3	l/m	in	-	p	p/s/p/p	ms/mf	K23-5(16.2b)
roz.,roz.+	pe1		*5*5*53*4	l/m	in	-	p	p/s/p/s	ms/lf	M19(8.mb)

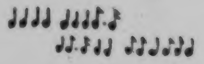
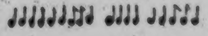
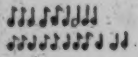
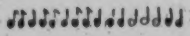
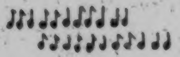
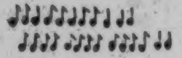
				MOTIF INDEX						
NAME	MOT	RTH	NDX	HT	SPN	TW	GESTD	SUPT DIR	ARM	where
prep,2tour	pf1		*5*5*5*5	1/m	in	-	-	p/s/p/p	ms/cpx	N35-6(18.3b)
tupannia.c	pg1		434324343	m	-	-	p	s/p/p/p/p	mkip	L33-5(24.ag)bm4
step+turn	pi1		22243	m/h	in	-	-	s/s/s/p	lbb	K30(8.mb)
step+turn	pi2								mkip	K30(8.mg)
pohar.+ch.	pj1		22*222*222	m	gr	-	-	f/p/f/f/f/f/f/f	mssd/mkip	K53-4(16.ag)ig9
rozn=drib.	pk1		*4*5*322*222	1/m	-	-	-	p/s/p/p/p/p/p/p	lshh/lf	J16-7(12.ab)
2.arabian	pm1		2*24*3	m	gr	-	sb/b/sb/sb/b/sb	s/s/s/f	mfhh/lfhh	Q101(6.1b)
vypad,chov	pn1		2*2*1*243*143	m	-	-	b/f/fs/fs/p	f/p/p/p/p/p/p	mkip	M7(8.ag)
high.leg	po1		*2*143*222	m/l	in	tw	fs/fs	p/p/s/p/fs/sb	hs/cpx	Q98-9(16.3b)
kiltse.pr	pp1		*5*343*4*5*5	1/m	-	-	f/b	p/p/f/f/p/f	hsb/cpx	N119(8.1b)
roztiazhka	pq1		*5*343*4*5	1/m	-	-	-	p/p/s/p/s	ms/cpx	H30-1(12.ab)
kiltse.pr	pr1		2*12*4*5*3	m	-	-	p/f/b	b/p/f/f/p/b	hsb/cpx	N137-8(14.1b)/N143-5(21.1b)/N199-200(12.2b)/N265-6(12.1b)(16.1b)
vel.shchup	ps1		2*12*4*5*3	m	-	-	f/f	f/f/f/f/p/p	hsb/cpx	P113-4(8.1b)/P115(6.1b)
2vys.holub	pt1		2*12*243*2	m	gr	-	f/s/s	f/s/fs/s/s/f	hs/cpx	N66-7(16.4b)
NewYork1	pu1		2*12*22*22*1	m	-	tw	s/p	s/s/s/s/s/s/s/s	mssd	K1-2(16.ad)
gr.arabian	pv1		2*22*22*22*2	m	gr	tw	sb/b/sb/sb/b/sb	s/s/s/s/s/s/s/s	lshh	P155-7(20.5b)/P163(8.3b)
NewYork2	pw1		2*12*12222 2222	m	-	tw	-	s/f/f/b/b/b/b/b/b/b/b/b	mssd	K41(4.md)ad1
NewYork2	qa1				gr	tw	-	s/f/f/b/b/b/b/b/b/b/b/b	mssd	K41-3(20.md)ag1
kiltse,pr	qb1		2*12*2*4*5*3	m	-	-	p/f/b	b/p/f/f/f/p/p	hsb/cpx	Q33-4(10.1b)
splits.pr	qc1		*2*12*4*5*3	m	-	-	p/f/s	b/p/f/f/p/b	hsb/cpx	N79-80(12.1b)

NAME	MOT	RTH	NDX	HT	SPN	TW	GESTD	SUPT DIR	ARM	where
					MOTIF INDEX					
veretyno	qdl		2*12*12*22*1	m	in	tw	sb/p/p	fs/p/sb/p/s/s/s/p	mkip/cpx	P40(8.2g)
splits,pr	qel		*3*1*2*4*5	m	-	-	p/f/s	p/p/f/f/p	hsb/cpx	N241-2(16.2b)
lfshchup.	qfl		*2*12*4*5*3	m	-	-	p/f/f/p	p/p/f/f/p/b	hsb/cpx	L39(8.1b)
vel.shchup	qgl						p/fs/f	b/p/f/f/p/b	hsb/cpx	N258-9(12.3b)/P114-5(12.1b)
vel.shchup	qhl		*3*12*2*4*5	m	-	-	f/f	p/p/f/f/f/f	hsb/cpx	N74-5(9.1b)
splits.pr	qil		*3*1*2*2*4*5	m	-	-	p/f/s	p/p/f/f/f/p	hsb/cpx	N92(8.1b)
combo	qjl		*5*3*4*3*4*5	l/m	-	-	f/f	p/p/p/p/p/s	ms/cpx	J6(8.ab)fy2
vel.shchup	gkl		*2*12*2*4*5*3	m	-	-	p/f	b/p/f/f/f/p/p	ms/cpx	Q39(8.1b)
combo	qml		2*12*1*2*2*4*53	m	-	-	fs/fs/f/f	p/p/p/p/p/p/s/p	mssd	K23(8.md)eq2,be3
bok.krok.c	qnl		22222243	m	-	-	-	s/p/s/p/s/p/s/p	lp	K31(8.md)fbl
holubka+	qol		*2222*2222	m	-	-	f/f	p/p/p/p/p/p/p/p	hshh/cpx	L6(8.ab)
holubka+	qpl				in	-	f/f	p/p/p/p/p/p/p/p	hphh/cpx	L6(8.ag)
prys.combo	qql		*4*3*4*3*4*3243	l/m	-	-	fs/fs/fs/s	s/s/s/s/s/s/f/p	mnap/ls	E5-6(16.ab)gcl
h.krut.up	qrl		*4*5*5*5*5*3*4*3	l/m	-	tw	f/f	p/p/p/p/p/p/p/p	ms/mf	K10(8.1b)fy3
sverdlo.c	qsl		*5*3*2*1*1*1*1*4	m	-	tw	s/p/p/p/p	p/p/p/p/p/p/p/p	lbb	L45-6(16.ab)enl
sverdlo.c	qs2								mkip	L45-6(16.ag)en2
peresk,cb	qtl		*1*1*1*1*2*2*222	m	-	-	b/f/p/f/f/f	p/p/p/p/p//p/p/p/p	mcst	G7(8.ag)
holub+comb	qul		*2*1*2*1*2*2*222	m	-	-	s/s/s/s/f/f	p/p/p/p/p/p/p/p/p	mkip	K21(8.ag)erl
vyp+comb.	qvl		43*2*1*1*2*2*222	m	-	-	f/p/f/f/f	f/p/p/p/p/p/p/p/p	lswt	H16-7(16.ad)

				MOTIF INDEX						
NAME	MOT	RTH	NDX	HT	SPN	TW	GESTD	SUPT DIR	ARM	where
pr.krt,roz	ral		*5*3*4*3*4 *3*24	1/m	-	tw	f/f/f	p/p/p/p/p/ p/b/f	ms/cpx	K31(8.1b)gd1
pistolet.c	rbl		*5*3*2*1*4 *34*5*34	1/m	in	tw	sf/f/sf	p/p/p/p/p/ p/fs/p/p/fs	hsb/cpx	N85(8.1b)hd1
st.b.st.fc	rcl		2222*122*122	m	-	tw	p/p	s/s/s/s/s/ s/s/s/s/s	mssd	P7-10(28.20g)
st.b.chovc	rdl		43434343 43*1243*143	m	-	-	b/f/p/b/f/p	s/s/s/fs/p/f/ p/p/f/p/p	mssd/mkip	M23(8.md)
zalyts.cb	rel		*4*5*5*5 *322*222	1/m	-	-	-	p/s/p/s/p/ p/p/p/p/p	hshh/cpx	Q57-8(16.1b)
st.h.istac	rfl		2*12*1*243 *243*24343	m	in	-	p/p	s/f/s/b/p/ p/p/p/p/p/p	mkip	L15(8.ag)cf1
st.h.istac	rf2								hs/cpx	L15(8.ab)
dr.st.hops	rhl		2*12*12*12*1 2*12*1434343	m	-	-	-	f/f/f/f/f/f/ f/f/f/f/f/ f/f/f/f	mkip	K48(8.ag)bo2
vel.shchup	ril		*222*2*4*5*3	m	-	-	f	b/p/p/f/f/ p/b	hsb/cpx	N125-6(14.2b)
tynok.c	rjl		*222*222243 *222	m	-	-	-	s/f/b/s/f/b/ s/fs/s/f/b	hs/cpx	N3(8.1g)
tynok.c	rkl		*322*222224	m	in	-	-	p/fs/sb/p/ fs/sb/s/p/s	hs/cpx	N196(8.5g)
sverdl.c	rml		*122*122 *1224343	m	-	tw	p/p/p	p/p/p/p/p/p/ p/p/p/p/p	ms	K14-5(16.ab)hml

					MOTIF INDEX					
NAME	MOT	RTH	NDX	HT	SHN	TW	GESTD	SUPT DIR	ARM	where
tynok.+	rmla		*222*222 *122*122	m	in	-	p/p	p/fs/sb/p/ fs/sb/p/p/ p/p/p/p	hs/cpx	P100-1(16.4g)
tynok+	rmlb									P14-6(16.2b)/P111-2(12.3g)
shimmy.co	rol		*222*222 *222*222	m	-	tw	-	p/p/p/p/p/p/ p/fs/sb/p/ fs/sb	hp/cpx	P107-8(16.2g)/iolb
slow,drib+	rpl				in	-	-	p/p/p/p/p/p/ p/p/p/p/p/p	hs/cpx	H30-1(16.ag)
zalyts.c.g	rql							f/p/p/f/p/p/ p/p/s/p/p/p	hshh/cpx	Q57-8(16.1g)
shimmy.co	rrl					tw	-	p/p/p/p/p/p/ p/fs/sb/p/ fs/sb	hp/cpx	P25-7(24.7g)iola
holubch.og	rsl				gr	-	-	f/f/f/f/f/f/ p/p/p/b/b/p	hphh/cpx	P37-9(16.1g)/P122-3(20.1g)hq3
holubch.cb	rtl							f/f/f/f/f/f/ f/f/f/f/f/f	hphh/cpx	P37-9(16.1b)/P122-3(20.1b)hq2
chov.drob	rul		*1243*122 *2222222222 2243	m	-	-	f/p/f/p	p/p/p/p/p/p/ p/p/p/p/p/p/ p/p/p/p/p/ p/p	mfhh/lphh	P62-3(12.8g)aal
perekhr.c	rvl		= 22222222 22224343	m	-	-	-	fs/sb/s/s/ fs/sb/s/s/ fs/sb/s/s/ p/p	hshh/cpx	L30-1(16.ad)jfl
dorizhka.c	sal		- *22222222 2222222	m	-	-	p/p	s/p/s/p/s/p/ s/p/s/p/s/p/ s/p/p	mnap/ls	E5-6(16.ag)btl
vel.shch	sbl		*243*12*4 *5*3	m	-	-	f/f	b/p/p/f/f/ p/p	hsb/cpx	Q38-9(16.1b)

NAME	MOT	RTH	NDX	MOTIF INDEX				SUPT DIR	ARM	where
				HT	SHN	TW	GESTD			
splits.pr	scl						f/s	b/p/p/f/f/ p/p	hsb/cpx	Q66-7(16.1b)
vykh,per.c	sdl		*243*143*1*1 *222*222	m	-	-	sb/fs	p/p/p/p/p/p/ p/sb/fs/p/ p/p	hshh/cpx	Q23(8.6g)
FOUR NOTE MOTIFS (eight measures)										
-veretyn	sel		2*12*12*12*1 2*12*12*12*1	m	in	-	b/b/b/b/ b/b/b/b	f/p/b/p/s/p/p/p/ f/p/s/p/s/p/p/p	hfs/cpx	M20-1(16.ag)
st.h.drobc	sfl		2*222*2*2*2*2*2*2*2 *2*2*2*2*2*2*2*2*2 *2*2*2*2*2*2*2	m	-	-	-	s/s/p/p/p/p/p/p/p/p/ p/p/p/p/p/p/p/p/p/p/p p/p/p/p/p/p	mnap/cpx	L43-4(16.ab)ail
st.h.drobc	sgl						f/f/f/f/f/f/ f/f/f/f/f/f/ f/f/f/f/f/f/ f/f/f/f	s/s/p/p/p/p/p/p/p/p/p/ p/p/p/p/p/p/p/p/p/p/p p/p/p/p/p	mkip	L43-4(16.ag)aj1
combo	shl		222222224343	m/h	in	-	p/p/p/p	s/p/s/s/p/s/s/s/p/p	hp/cpx	Q25-6(16/6g)md1,db1
arkan.co	sil		2*22*12*22*1224343	m	in	-	fs/fs/p	s/p/s/p/s/p/s/p/ s/p/p/p/p	mkip	L41-2(16.ag)mn1,bm4
arkan.co	si2								hs/mkip	L41-2(16.ab)mn1,bm7
prys.co	sj1		*5*3*4*3*4*3*2*1 *4*3*2*1*4*5*5	l/m	-	-	fs/fs/fs/sb/ fs/fs/sb/fs	p/p/p/p/p/s/s/s/ p/s/s/s/p/s/s	hs/cpx	H21-2(16.ab)gb4,mv1

NAME	MOT	RTH	NDX	HT SPN TW GESTD							
				MOTIF INDEX			SUPT	DIR	ARM	where	
drib,heelc	sk1			*243*243*243*243 *243*1*243*1 *222*222	m	-	-	f/p/f/p/ fs/fs	p/p/p/p/p/p/p/p/p/ p/p/p/p/p/p/fs/sb/ p/fs/sb	hs/lp	L47-8(16.ab)fv1,im1, hv1
drib,heelc	sk2									hshh/lshh	L47.8(16.ag)fv1,im2, jk2
st,hop++	sm1			2*12*12*1222 *22222*1434343	m	-	-	p/p/p/f	f/f/f/f/f/f/p/p/p/ b/b/b/b/p/p/p/p/p	ms/cpx	K24-5(16.md)eo1
girls.comb	sn1			*222*222*2*243 *222*222*222*243	m	in	-	fs	p/p/p/p/p/p/p/p/p/ p/sb/fs/p/sb/fs/ p/sb/fs/p/p	hs/cpx	L55-6(16.ag)ie3
combo	so1			*122*122*1224343 *4*5*5*343	m/l	-	-	-	p/fs/sb/p/fs/sb/p/sb/ fs/p/p/p/p/p/p/p	lsb/cpx	L28-9(16.ab)
tynok.naz	sp1			*222*222*222*2*2 *222*222*222*2*2	m	-	-	-	f/p/f/f/p/f/f/p/f/f/f f/p/f/f/p/f/f/p/f/f/f	lsb/cpx	L23-4(16.ab)
tynok.naz	sp2									mssd/cpx	L23-4(16.ag)
sverdlo	sq1			*122*122*1224343 2222222222224343	m	in	-	p/p/p	p/fs/sb/p/fs/sb/p/sb/ fs/p/p/f/f/f/f/f/f/ f/f/f/f/f/f/p/p	mkip	L28-9(16.ag)bm4,ac1

MOTIFS WITH ONE CONSTANT SUPPORT

mlynok	sr1	constant		1	1	in	-	s	p	hs	N253(3.1b)

MOTIFS WITH SUPPORT ON ANKLES

ankle.brk	ankles	ta1		*2	1	-	tw -		p	ms/mfs	Q36-7(9.2b)
ankle.brk	ankles	ta2								hs	P46-7(7.2b)

MOTIF INDEX

NAME	MOT	RTH	NDX	HT	SPN	TW	GESTD	SUPT DIR	ARM	where	
						MOTIFS WITH SUPPORT ON LOWER LEGS					
zalkadka	l.leg	tb1	𝅗𝅥	*1	1	-	-	f/f	p	ms	N267-8(10.1b)
prys,shin	l.leg	tc1	♩♩	*4*3	1	-	-	-	s/s	ms/mf	N79(6.1b)
povz.zakl.	l.leg	td1	♩♩𝅗𝅥	*1*2*2	1	-	-	s/s/s/f/fs	f/f/f	hfs/cpx	N27-8(11.1b)
spin,shin	l.leg	te1	♩♩𝅝♪♪♩.	*4*5*53*2	l/m	in	-	p	p/s/p/s	msb/cpx	Q115-6(12.1b)
						MOTIFS WITH SUPPORT ON FOREARMS					
mosty	l.arms	tf1	♩	*5	m	-	-	-	p	lf	N187-8(13.3b)
						MOTIFS WITH SUPPORT ON HANDS					
prys.drob	hand	tg1	♪	*2	1	-	-	-	p	hp/lp	L26(6.ab)
povz.hand	hands	th1	♩	*2	1	-	-	f	p	lp	G7(8.ab)
povz.a.h.	hands	th2								ms/lp	M21(8.ab)/M22(8.mb)/P74-5(14.2b)/Q80-1(12.7b)
povz.o.h	hand	th3								hf/lp	M22(6.mb)ug1
povz.a.h	hands	th4								hs/lp	N12-3(9.1b)/N203(8.6b)/Q41-2(9.2b)
pidsichka	hand	ti1	d	*1	1	-	tw	f/s/b/s	p	hs/cpx	P119-20(11.4b)
half.mlyn.	hands	tj1		*2	1	-	tw	s/f/s	p	hp/cpx	N192-3(10.2b)
leg.circle	hands	tk1		34	1	in	tw	b/sb	s	lf/lp	N45(8.1b)/N279-80(8.1b)
mykhailo	hands	tm1		*5	1	-	-	f	p	mf/lp	N27(4.1b)/N28(8.1b)
mykhailo	hands	tm2								ms/lp	P23-4(10.3b)/P49-50(16.3b)
mykhailo	hand	tm3								mssd/lp	N183(8.2b)
mykhailo	hand	tm4								hf/cpx	N95-6(9.1b)/N171(8.1b)/N234(7.1b)/P128-9(14.1b)
mykhailo	hands	tm5								hfs/lp	P50(6.1b)/P79(8.1b)/Q20(7.2b)/Q130(5.1b)
shch.side	hands	tn1a						s	p	hp/lp	L56(2.ab)/P80(6.1b)
shch.side	hands	tn1b									K51(8.ab)
boch.cartw	hands	to1				in	-	s/p/s	s	hfs/cpx	P90(6.1b)
backspring	hand	tp1							b	hsb/cpx	Q94(10.1b)
leg.circle	hands	tq1				in	tw	b/sb	s	hf/cpx	N45-7(12.1b)/N154(8.1b)
mosty	hands	tr1			m	-	-	-	s	lp	L51-2(12.ab)
blokha	hands	ts1	♩.♪	2*2	1	in	-	f/f	s/s	hp/cpx	N7-9(11.1b)/N239-40(11.1b)
bochka	hands	tt1	♩♩	22	1	in	-	-	s/s	mfs/cpx	L36-8(22.1b)/N274-5(13.1b)/Q51-2(14.1b)
povz,clap	hand	tu1		*2*2	1	-	-	f/f	p/p	hf/cpx	M20(8.mb)/N176(6.1b)/N204+(12.6b)/Q81(4.7b)

					MOTIF INDEX								
NAME	MOT	RTH		NDX	HT	SPN	TW	GESTD		SUPT DIR	ARM	where	
spider	hands		tvl								s/s	ls/lp	P70-1(14.1b)/Q48-9(14.1b)
povz.a.c	hands		ual	♩♩♩	*2*2*2		1	-	-	f/f/f	p/p/p	hfs/cpx	Q82(7.7b)
fig4,knee	hands,lleg		ubl	𝅝	*1		1	-	tw	f/p	f	hp/cpx	Q117-8(9.1b)
mykh.sl	hands		ucl		*5		1	-	-	f/b	p	hfs/lp	N155+(10.1b)
donkey	hands		udl				m			b/p	p	hs/lp	P74-5(13.3b)
mykh.alt,c	hands		uel	𝅗𝅥𝅗𝅥	*5*5		1	-	-	f/f	p	hp/cpx	N175(4.1b)/Q126-8(14.1b)(10.1b)
povz,h.leg	hands		ufl	♩.♪𝅗𝅥	2*2		1	-	-	f/f/b	p	hp/cpx	N154-5(10.2b)/Q125-6(10.3b)
povz.zakl	hand,lleg		ugl	♩♩𝅗𝅥	*1*2*2		1	-	-	f/f/f/f	p/p/p	hf/lp	M22(6.mb)
povz.alt,c	hands		uhl	♩♩♩♩	*2*2*2*2		1	-	-	f/f/f/f	p/p/p/p	hf/cpx	N175-6(10.1b)
leg.circ.k	hands		uil	♩𝅗𝅥. ♩. ♪	222*2		1/m	in	-	sb/b/sb/p/p	p/s/s/s	hfs/cpx	N150-1(14.1b)
bochka.bed	hands		ujl	♩♩𝅗𝅥.♩	222*2		1/m	in	tw	sb/b/sb/sb/ b/sb	s/s/s/s	ms/cpx	N97-100(22.1b)
fig4,knee	hand,lleg		ukl	𝅝𝅝	*1		1	-	tw	f/p	f	hp/cpx	N195-6(12.1b)
fig4,prys	hand		uml	𝅝𝅗𝅥𝅗𝅥	*4*5*3		1	-	-	s/p/s/fs	p/p/p	hp/cpx	P60-1(16.4b)
fake.jump	hand,seat		unl	♩♩♩♩𝅗𝅥.♩	*3*12*2*4*5		m/1	-	-	p/fs/f	p/f/f/f/p	hp/cpx	N60-1(14.1b)
lunge,2trs	hand		uol	♪𝅗𝅥𝅗𝅥𝅗𝅥♩.♪	*34*5*5*5		1/m	in	tw	-	p/b/p/p/p	hs/cpx	N76-7(20.4b)/N243(16.4b)/Q53-4(16.2 b)
mlynok	hands		upla	t	1		1	in	-	s	p	ls	N12(5.1b)/P46-7(12.1b)/Q75-6(10.1b)
mlynok	hands		uplb										N42-3(11.1b)/N253(6.1b)
mlynok.fl	hands		uql	t				-	tw	s/b/s/f	p	lf/lp	N42-3(14.1b)/N138(4.1b)

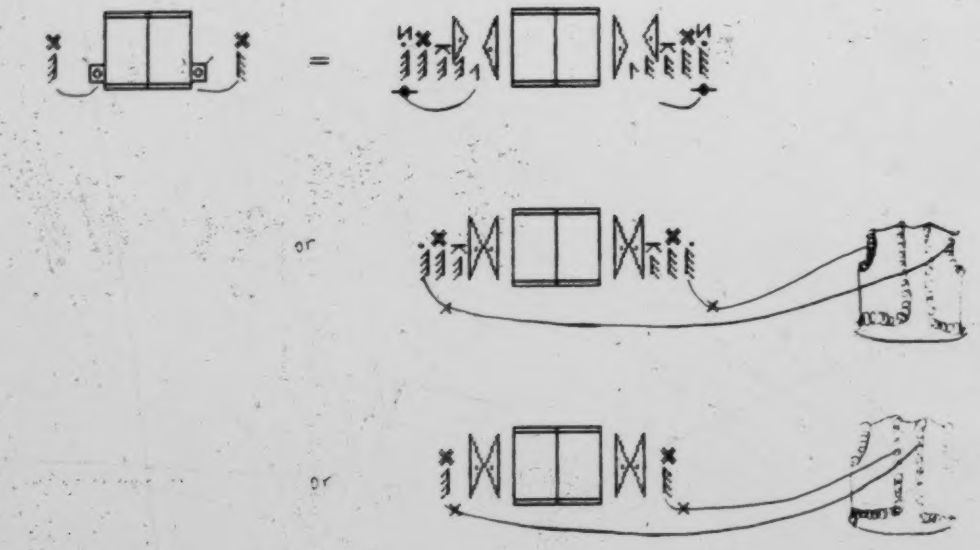
MOTIFS WITH SUPPORT ON HEAD

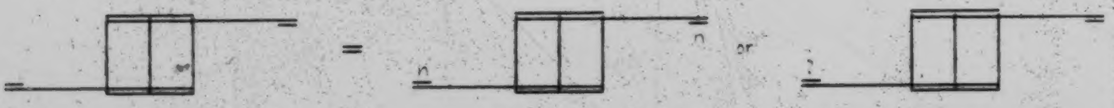
povz.head	head		url	♩	*2		1	-	-	f	p	ms	P89-90(14.1b)/Q12-3(7.1b)
mykh.head	head		usl	𝅗𝅥	*5		1	-	-	f	p	ms	N6(11.1b)/N250-2(10.2b)(16.1b)

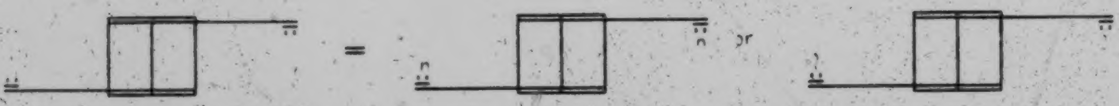
APPENDIX 1.2

MOTIF DICTIONARY

$\boxed{1}$ = 30cm



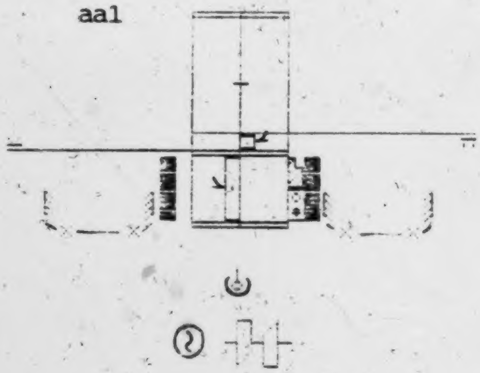




SIXTEENTH NOTE MOTIFS

aa ** aa

aa1

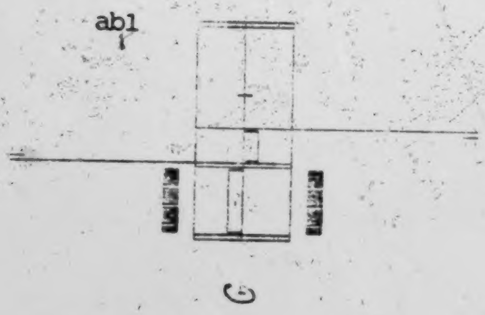


names: dribnyi drob, little stamp
early social:
national:
children's:
spectacular:
recent social: P62-3(6.8g)
related motifs: ab, ac, ad, ag,
ai, ce, fv, rul

EIGHTH NOTE MOTIFS

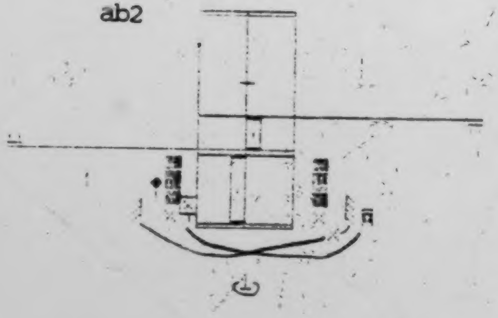
ab ** ab

ab1

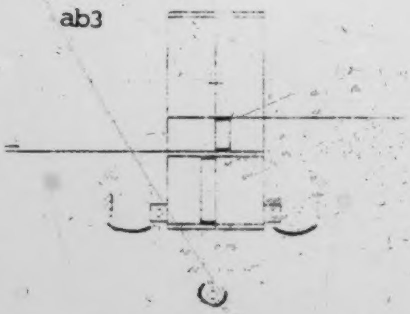


names: dribnyi drob, little stamps
early social:
national:
children's:
spectacular: K19(8.ag),
K22(2.ag)(2.ad), K28(8.md)
recent social:
related motifs: aa, ac, ad, ag,
ce, fv, sf, sg

ab2

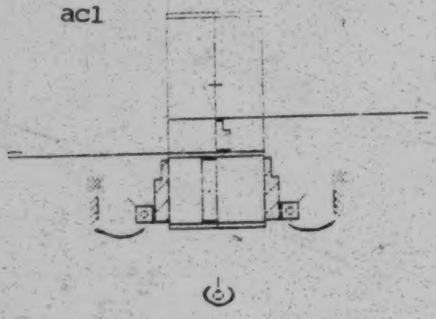


ab3



ac ** ac

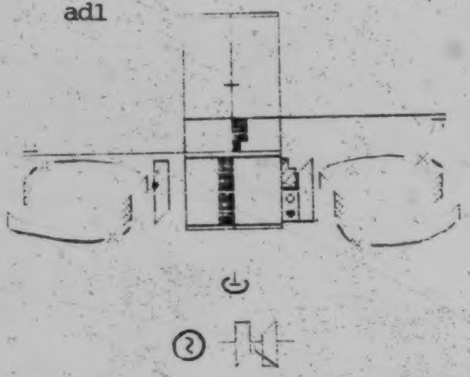
ac1



names: dribnyi drob, little stamp
early social:
national:
children's:
spectacular: L28-9(6.ag)
recent social:
related motifs: aa, ab, ad, ag, ce, fv

ad ** ad

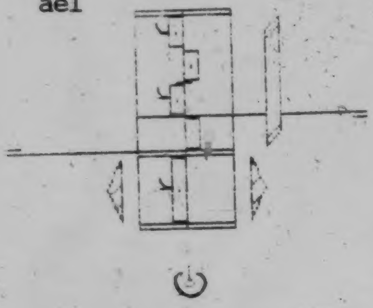
ad1



names: dribnyi drob, little stamp
early social:
national:
children's:
spectacular: K41(2.md)
recent social:
related motifs: aa, ab, ac, ag, ai, ce, fv, pw1

ae ** ae

ae1

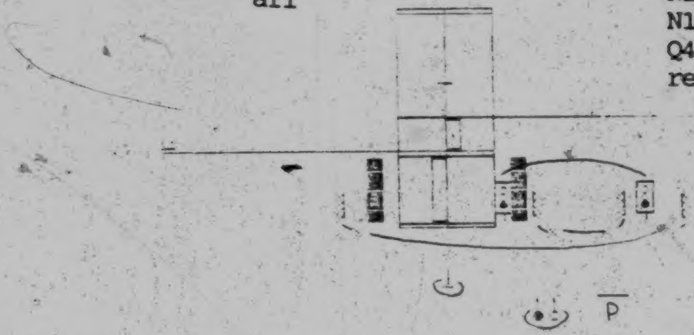


names: dorizhka turn
early social:
national:
children's:
spectacular:
recent social: N197-8(9.4g)
related motifs: ah, bs, bt, bu, bv, ca, cc, ku, sa

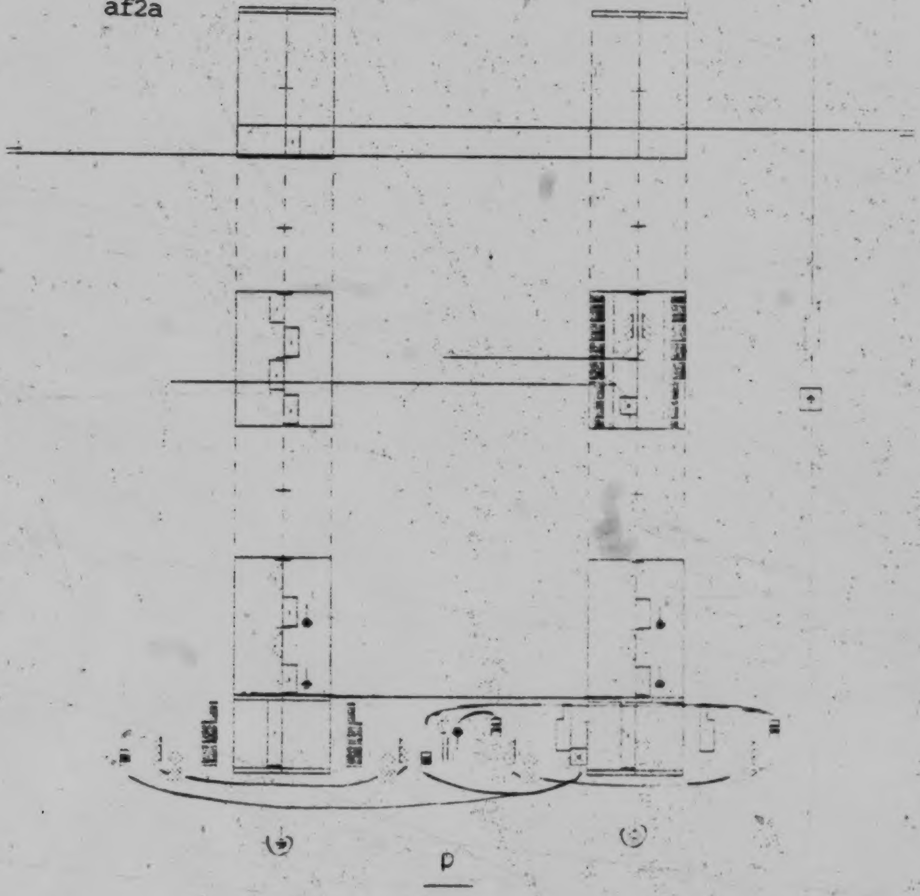
af **

names: dribnyi drob, flying couple
early social:
national:
children's:
spectacular: K29(8.md)
recent social: N23(7.1b),
N23-4(7.1b), N166-7(6.1b),
N167-8(6.1b), P105-6(10.1b),
Q44-6(18.1b)
related motifs: ap, fm

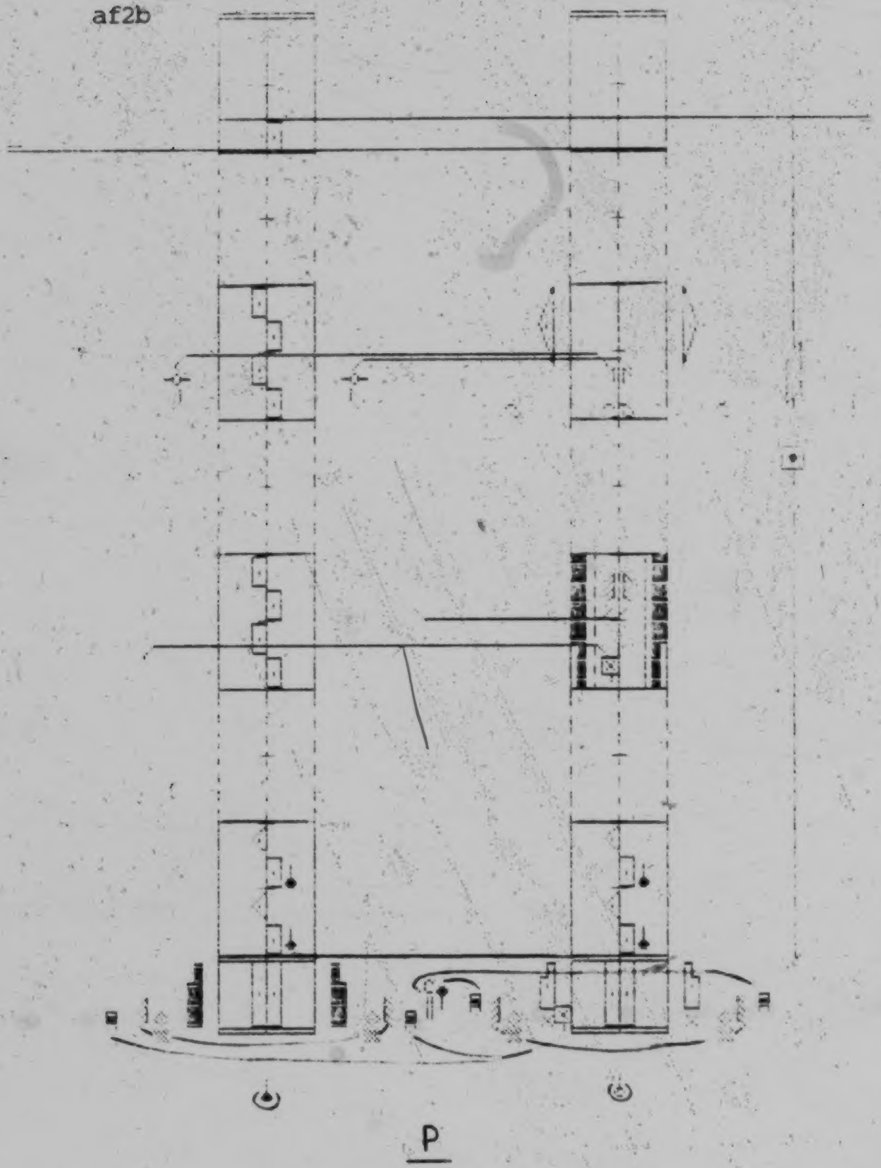
af1



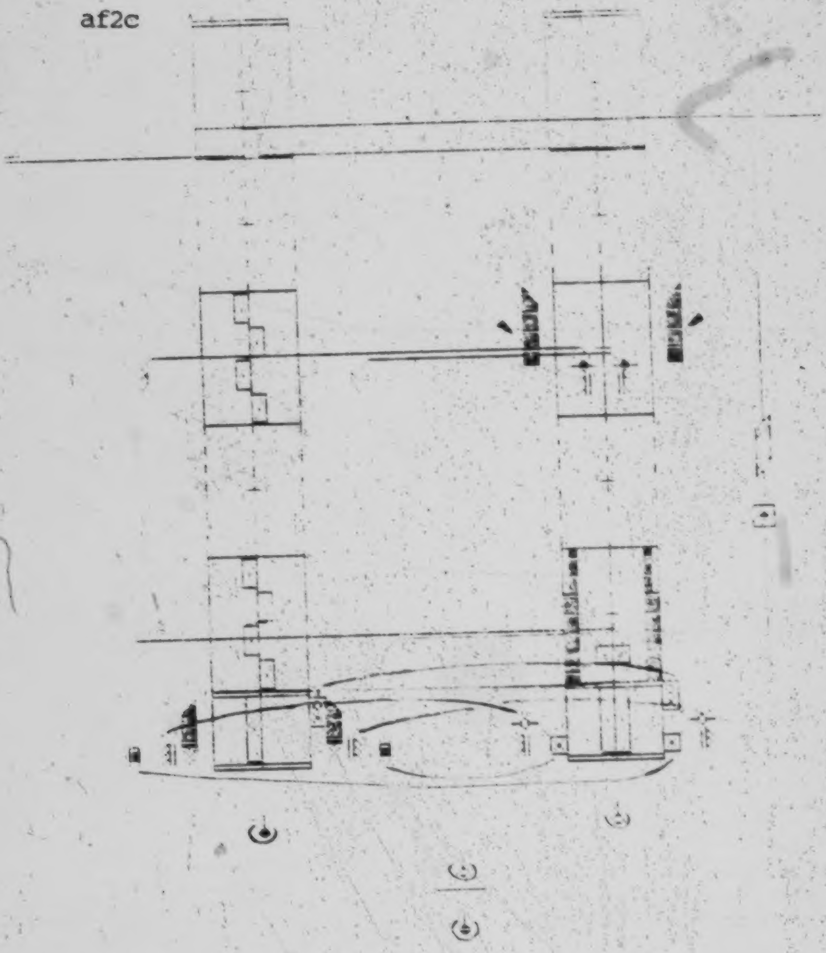
af2a



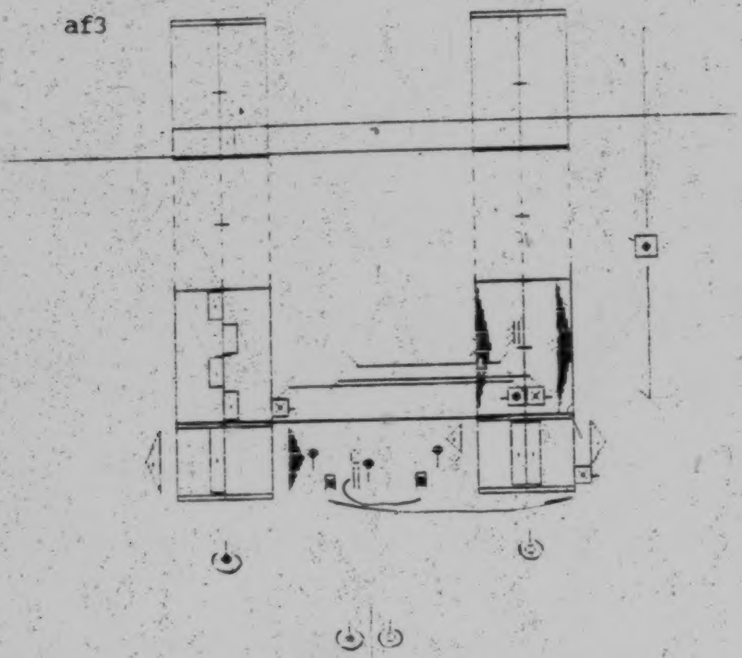
af2b



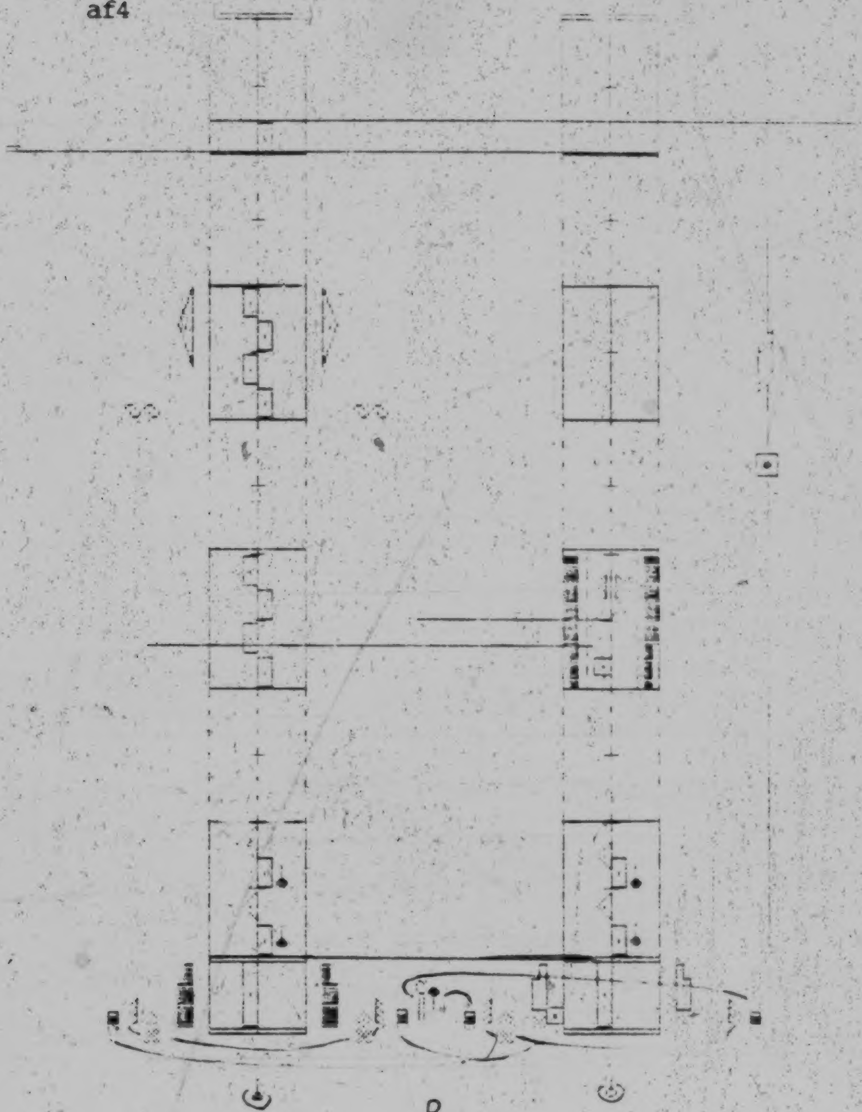
af2c



af3



af4

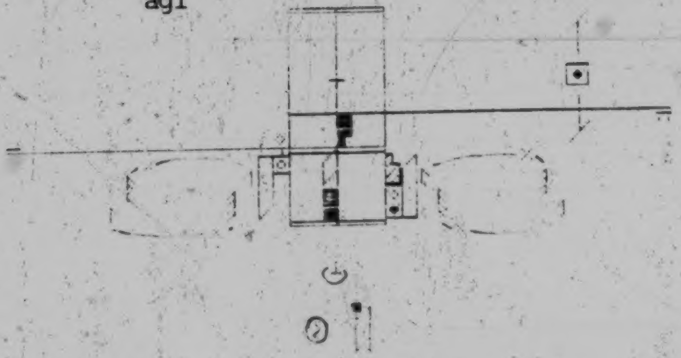


P

ag ** ag

names: dribnyi drob
early social:
national:
children's:
spectacular: K41-3(10.md)
recent social:
related motifs: aa, ab, ac, ad, ai, ce, fv, sf, qa1

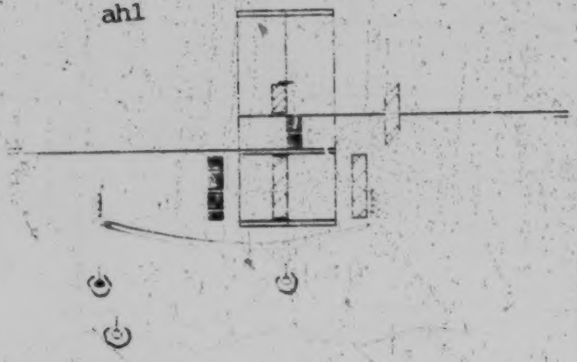
ag1



ah ** ah

names: dorizhka turn
early social:
national:
children's:
recent social: N275-7(10.1g)
recent social:
related motifs: ae, bs, bt, but, bv, ca, cc, ku, sa

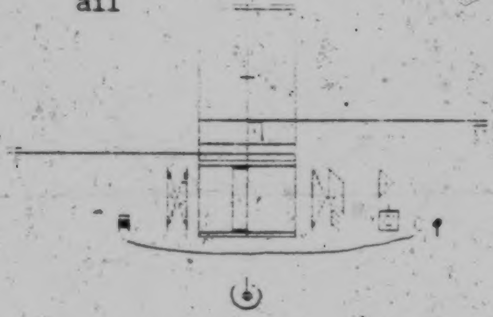
ah1



ai ** ai

names: drob
early social:
national:
children's:
spectacular: L43-4(11.ab)
recent social:
related motifs: aa, ab, ac, ad, ag, oe, fv, sf, sf1

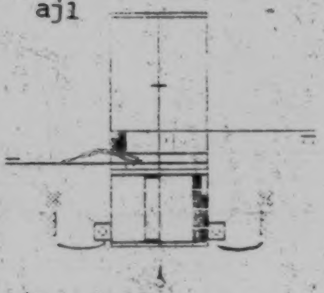
ai1



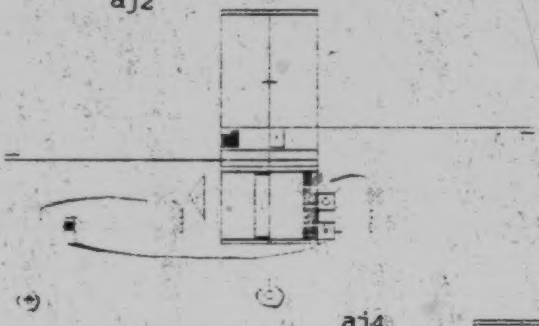
aj ** aj

names: vidryvanka, kolysannia
early social:
national:
children's:
spectacular: K9(2.ad), K9(2.ad), K49(8.ag), L25(8.ab), L25(8.ag), L26(8.ag), L43-4(11.ag)
recent social:
related motifs: be, bf, bj, bk, bl, bg, nq, sg1

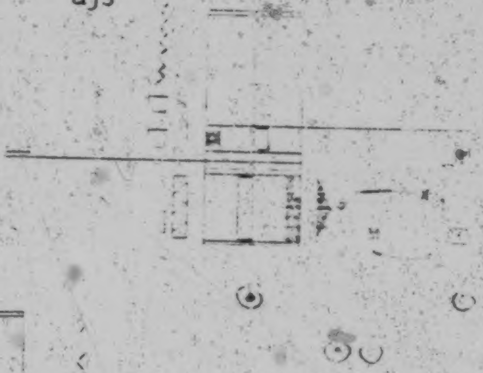
aj1



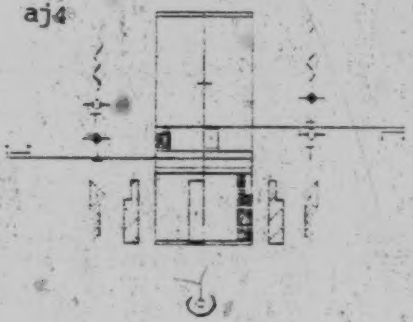
aj2



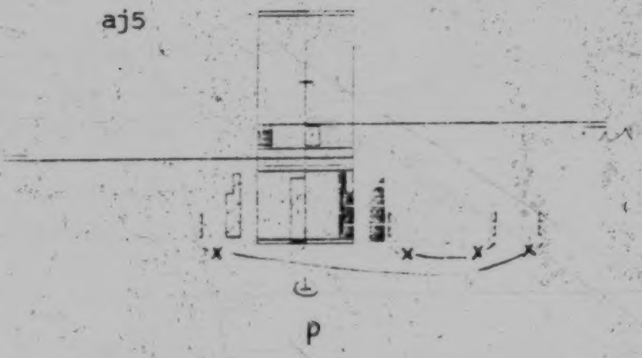
aj3



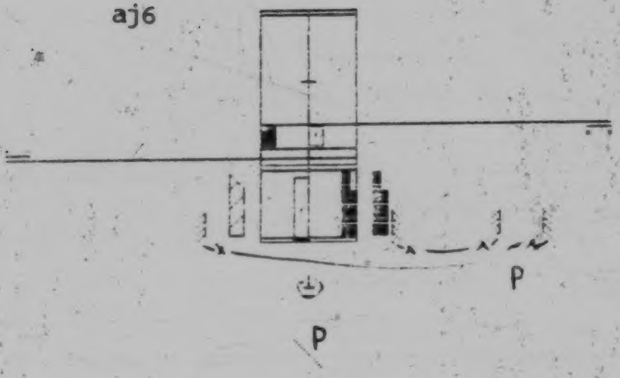
aj4



aj5



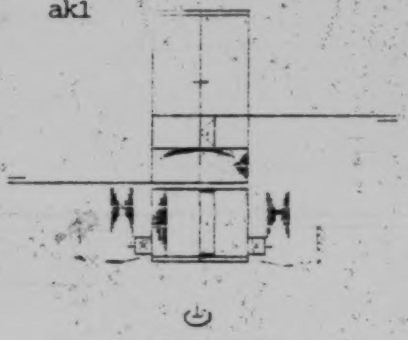
aj6



QUARTER NOTE MOTIFS

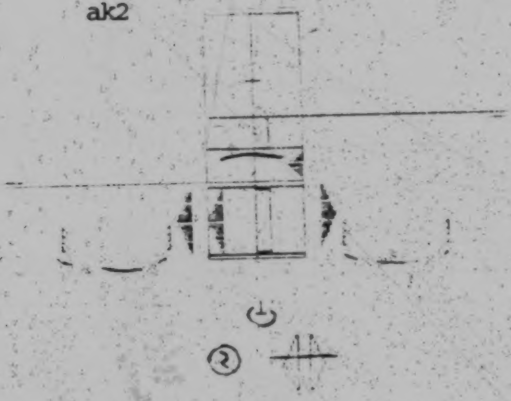
ak ** ak

ak1

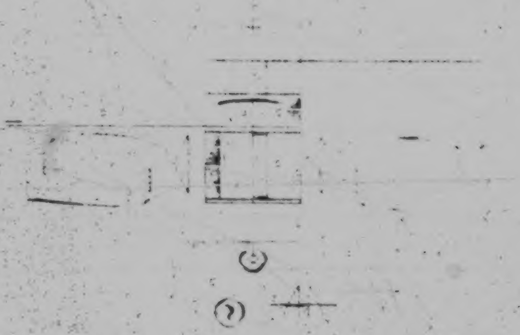


names: pidkivka click
early social: A4(2.1g), A4(3.1g)
national:
children's: G13(4.ad)no1, J5(3.ad), J10(4.ad)
spectacular:
recent social: N21(4.5g), P10-2(20.2g), P127-8(10.1g)
related motifs: fr, hk, no2, no4, no4, oc

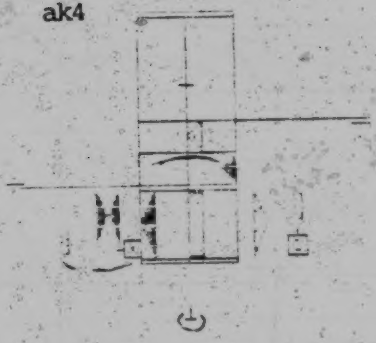
ak2



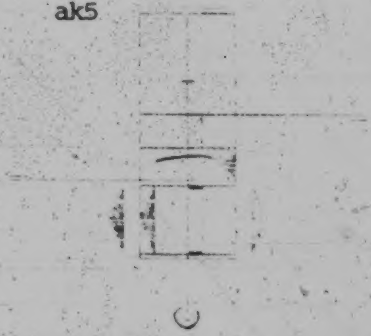
ak3



ak4

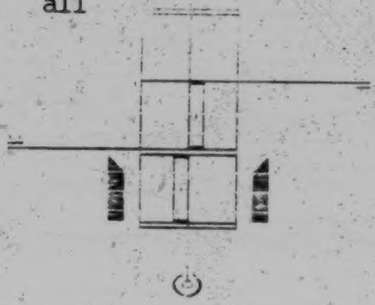


ak5



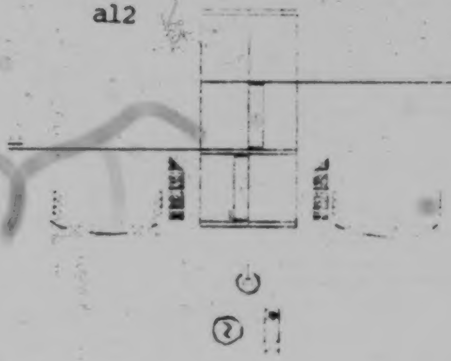
al *** al

al1

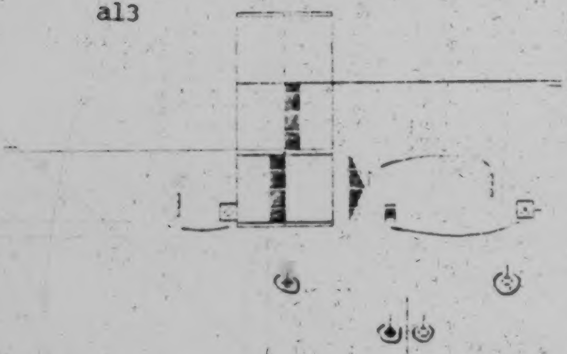


names: step, walk
early social:
national:
children's:
spectacular: M3(1.3b), M3(1.3g)
recent social:
related motifs: am, aq, ar, da, fd

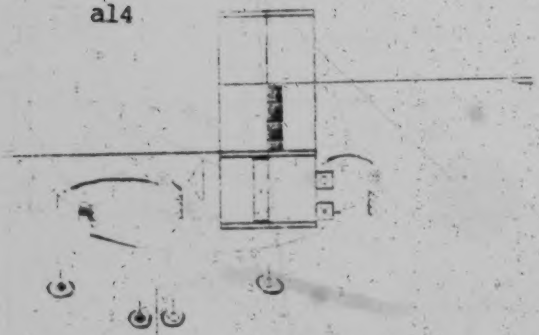
al2



al3

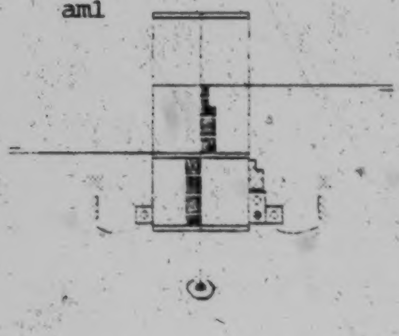


al4



am ** am

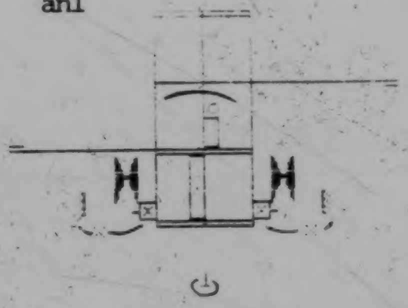
am1



names: walk
early social:
national:
children's:
spectacular: L53-4(8.ab)
recent social:
related motifs: al, aq, ar, da, fd

an ** an

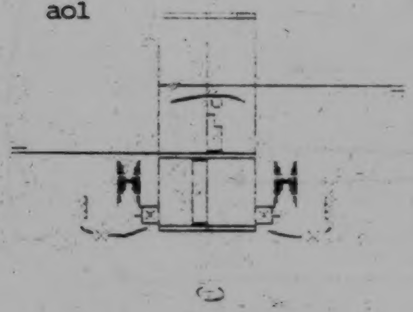
an1



names: dribne prysuvannia
early social:
national: *F7(?rec)
children's:
spectacular:
recent social:
related motifs: ao, fo

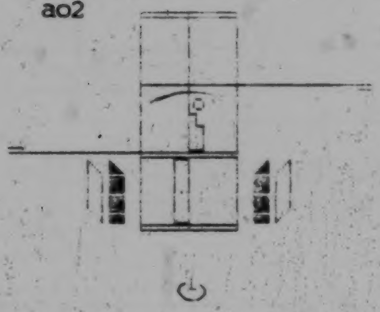
ao ** ao

ao1



names: dribne prysuvannia
early social:
national: D5(8.ad), D6(8.ad), *F6(?rec)
children's:
spectacular:
recent social:
related motifs: an, fo

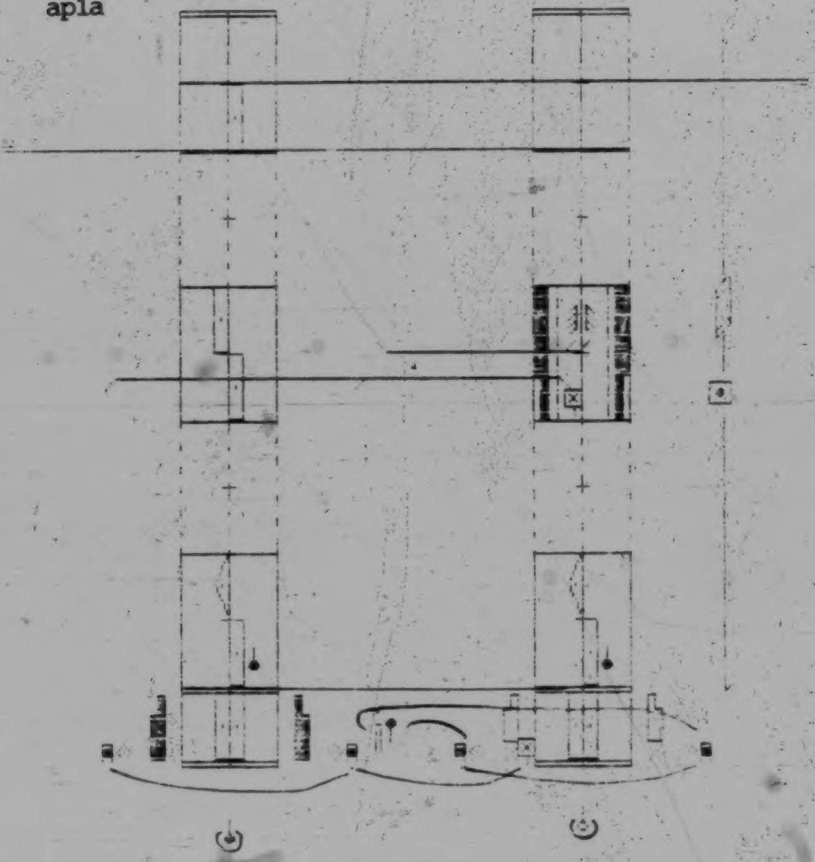
ao2



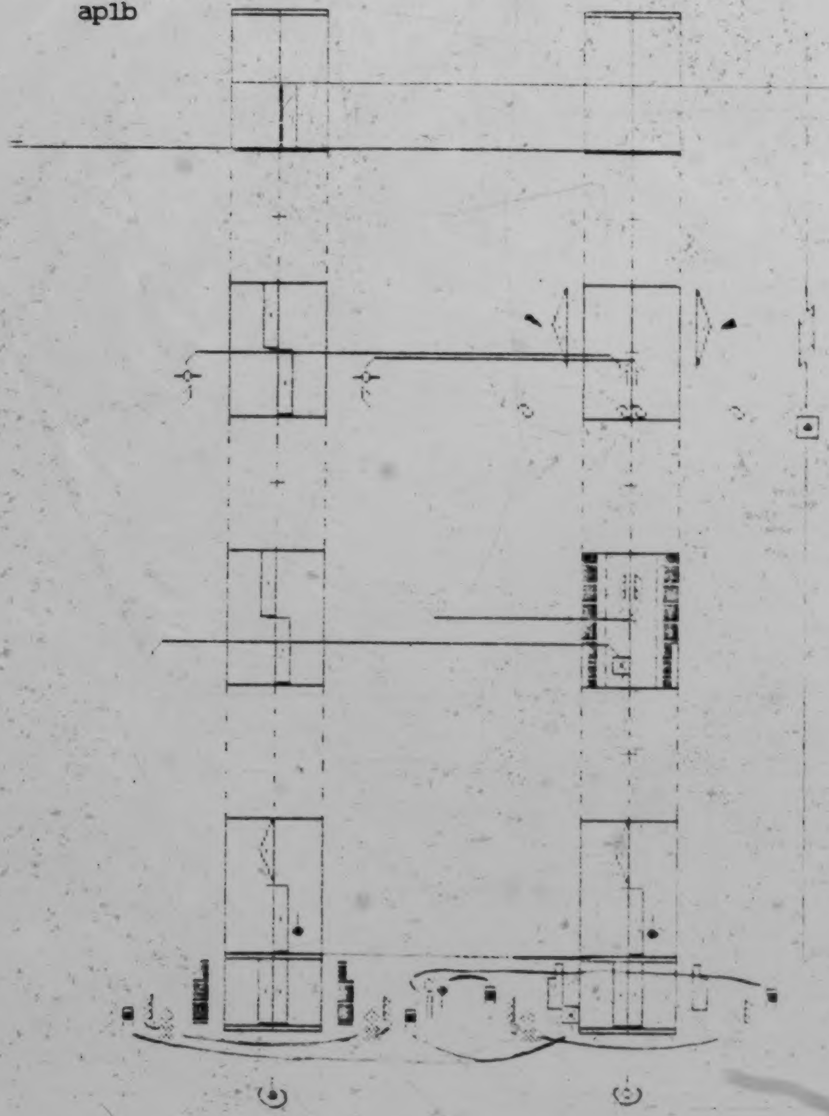
ap ** **** ap

names: single couple fly, flying couple, lift
early social:
national:
children's:
spectacular: L9-10(10.ag)
recent social: N22-3(6.1b), N23(1.1b), N23-4(9.1b), N51-2(13.1b), N119-20(14.1b), N139-40(3.1b), P25(8.1b), Q130(8.1b)
related motifs: af, fm

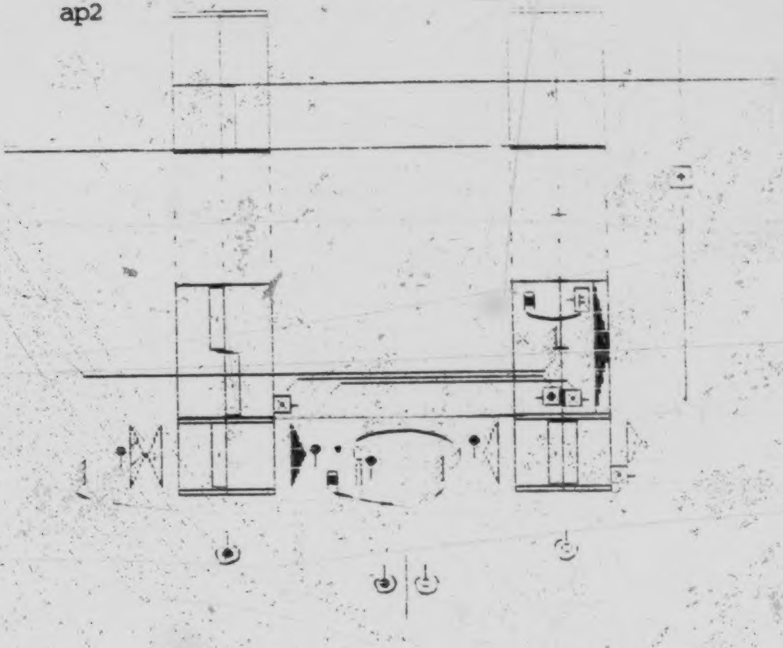
ap1a



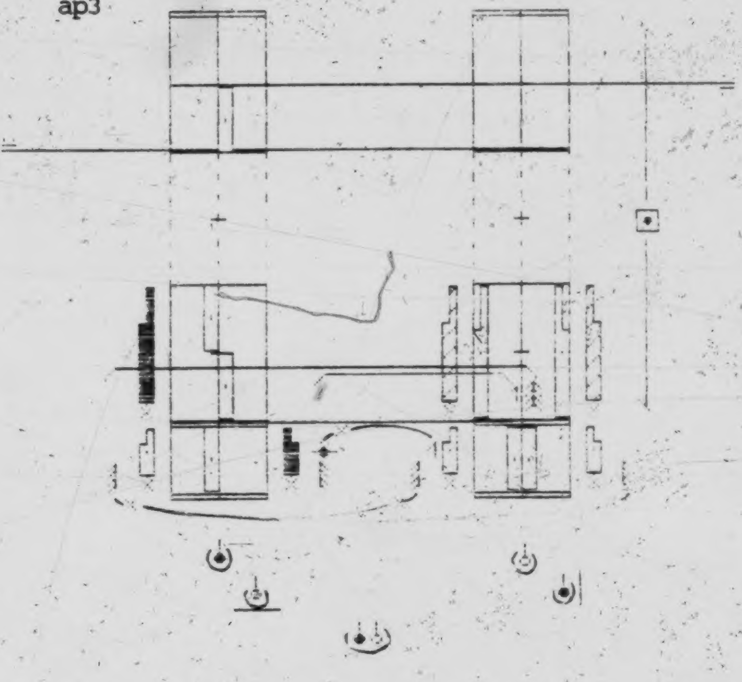
ap1b



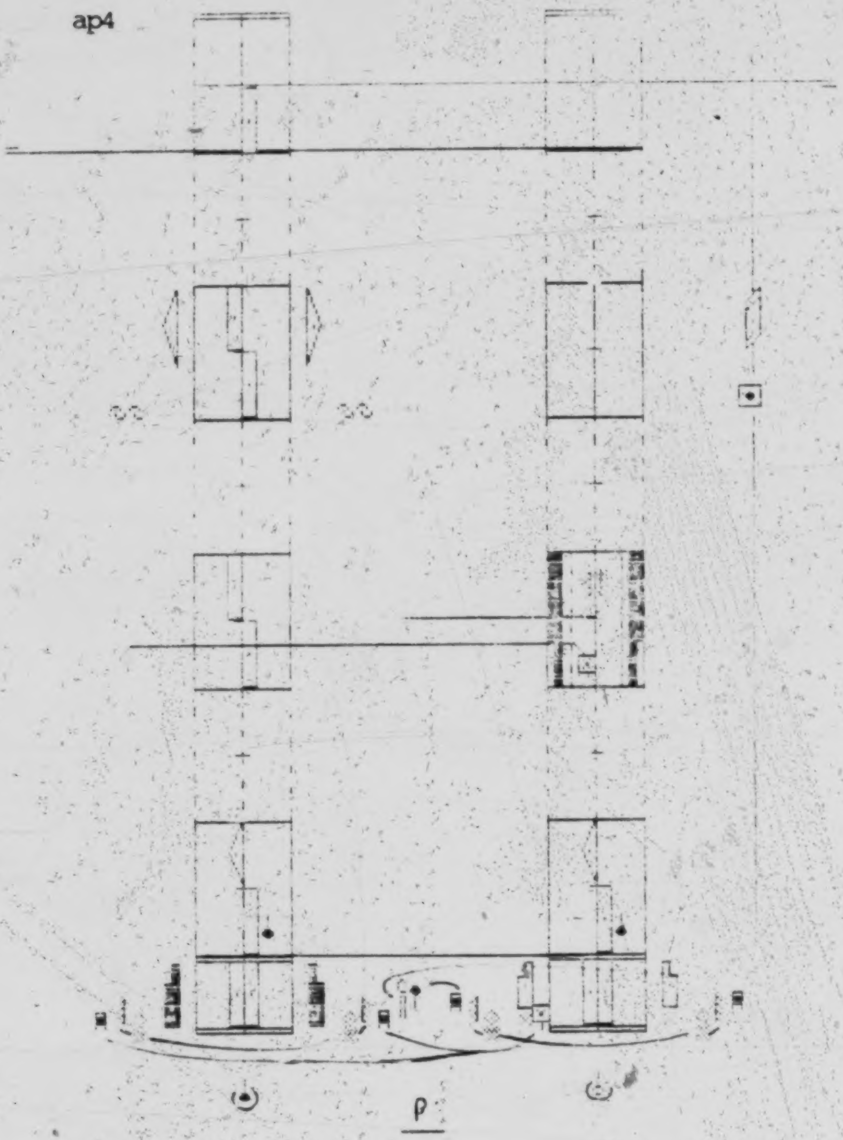
ap2



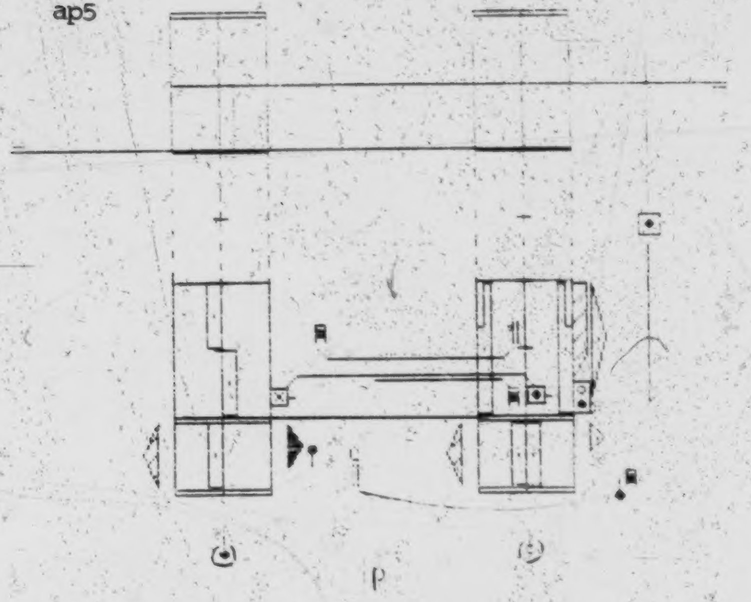
ap3



ap4



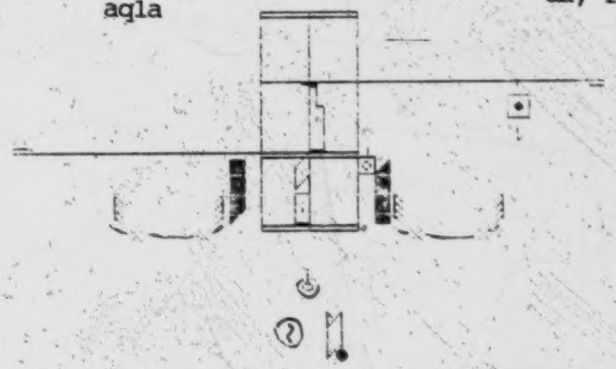
ap5



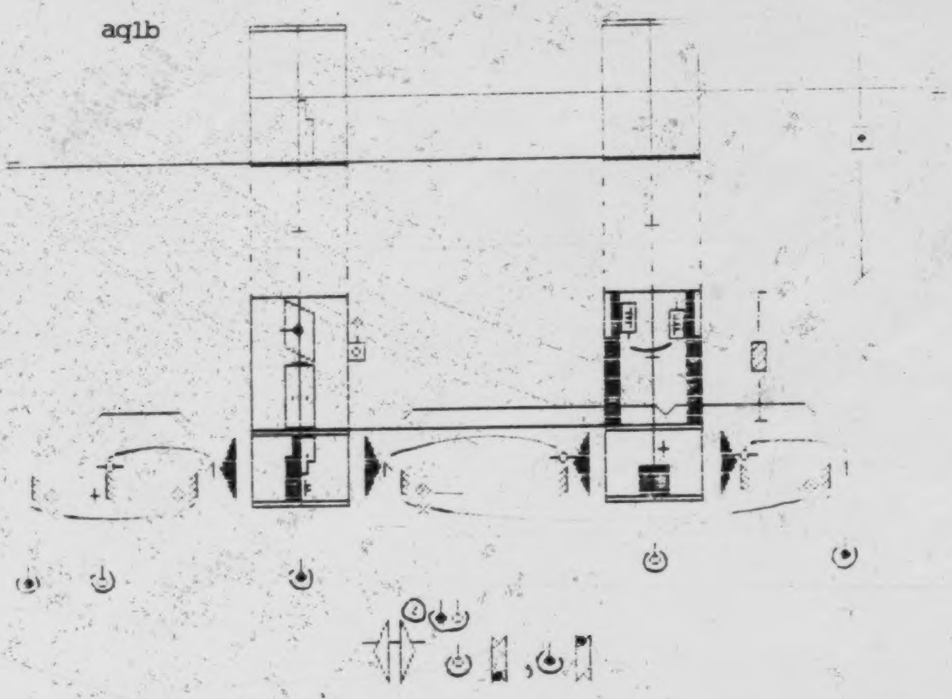
aq ** aq

names: walk, fly
early social:
national:
children's:
spectacular: K38-9(12.ab), L27(3.ab), L21(4.ag), L27(3.ab)
recent social: N18-20(16.2b), N73(4.4b), N146-7(16.3b), N160-1(13.1b), N160-1(13.1b), P164-5(17.2b)
related motifs: am, ar, bv, ca, da, fd

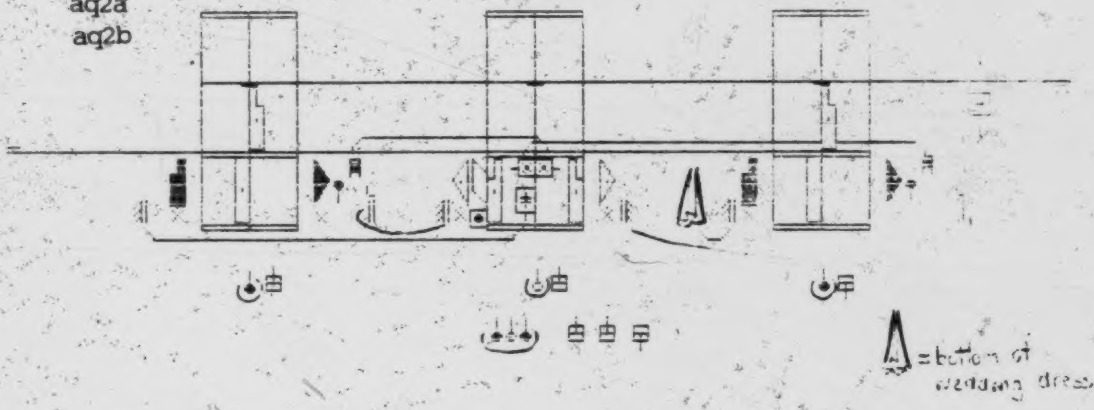
aq1a



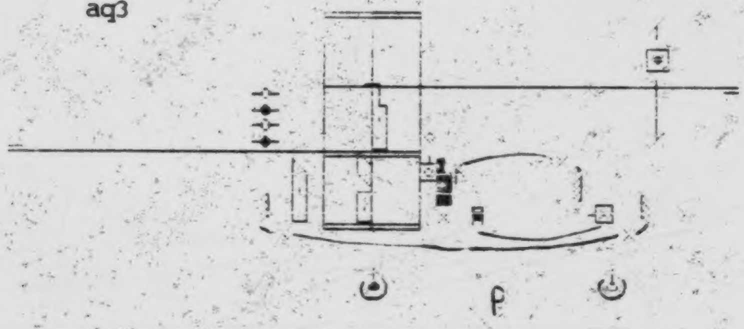
aq1b



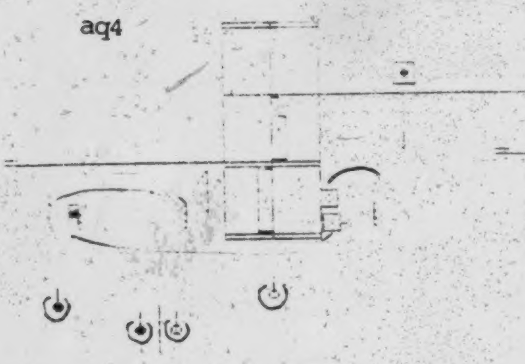
aq2a
aq2b


= bottom of wedding dress

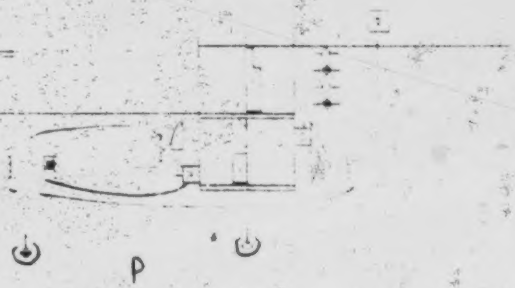
aq3



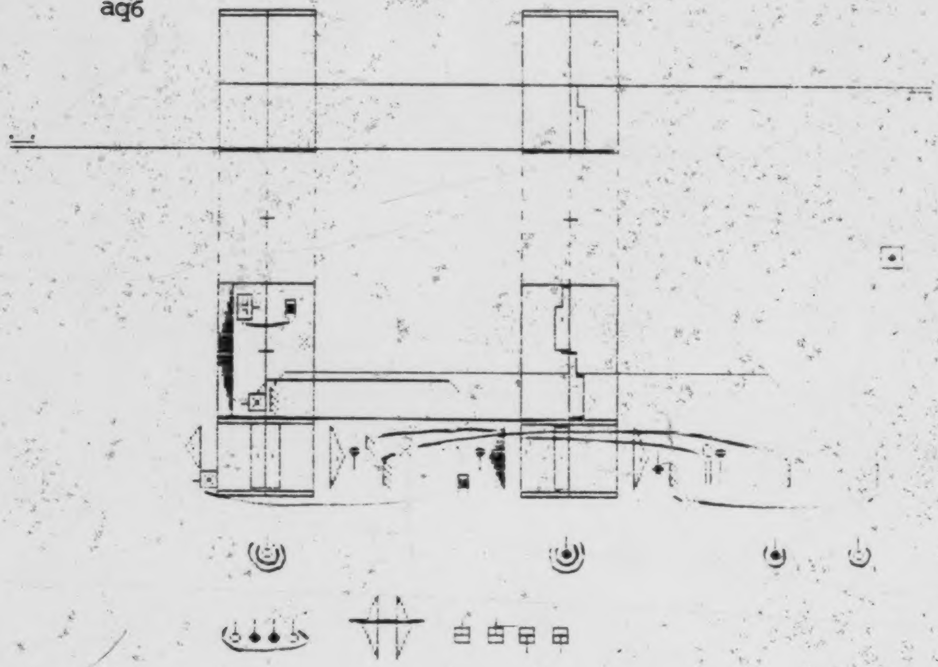
aq4



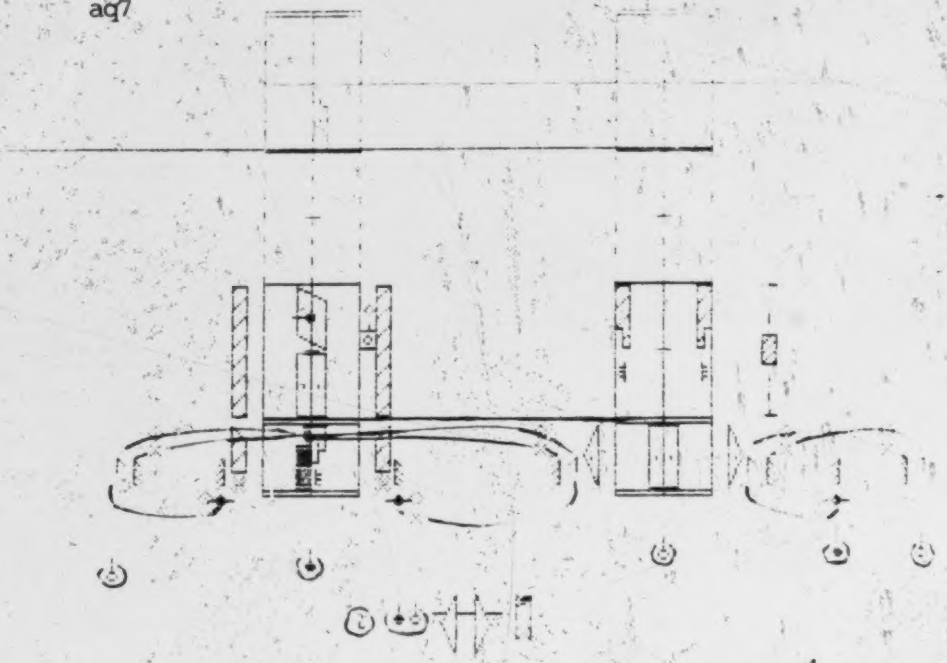
aq5



aq6



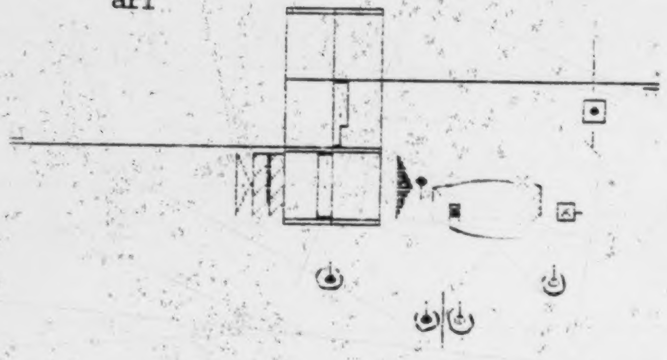
aq7



ar ### ar

names: walk
early social:
national:
children's:
spectacular: L21(2.ab)
recent social:
related motifs: al, am, aq, da, fd

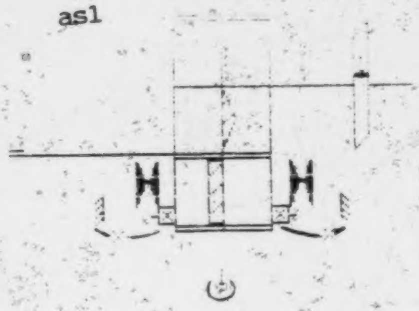
ar1



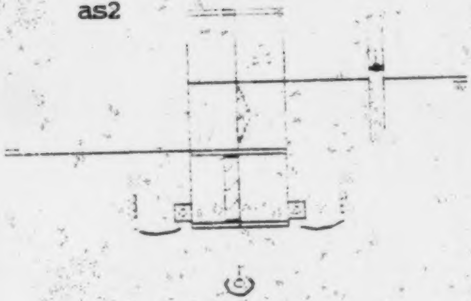
as ** as

names: chaîné
early social:
national:
children's:
spectacular: L41-2(6.1g)
recent social: N37-8(9.1g), N72-3(8.1g), N123(4.3g), N123-4(4.3g), N123-4(12.2g), N125(4.1g), N130(4.2g), N148-9(4.1g), N148(8.2g), N154(9.1g), N155(10.3g), N246-8(20.1g)(6.1g)
related motifs: fk

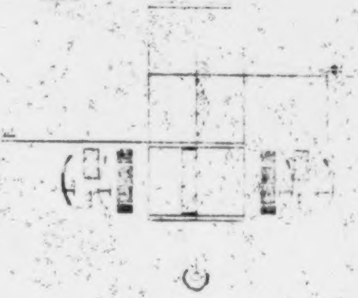
as1



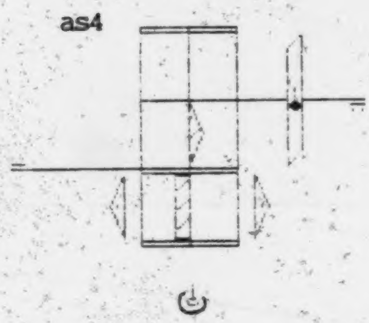
as2



as3



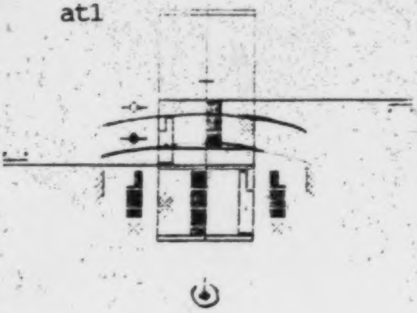
as4



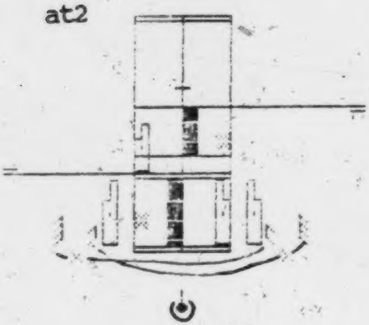
at ** at

names: povzunets', shchupak
early social:
national:
children's:
spectacular: M13-4(4.ab), M19(8.mb)
recent social: N12-14(18.1b), N13-4(9.1b)(13.1b), N61(6.1b), N176-7(14.1b), N176-7(14.1b), N180-1(11.1b), N203-4(14.1b), N281+(4.1b), P25-6(12.2b), P76(6.2b), P76-7(10.2b), Q17(2.1b), Q17-8(7.2b)
related motifs: au, av, ba, de, ka, nj1, th, tu, tv, ua, ug, uh, ur

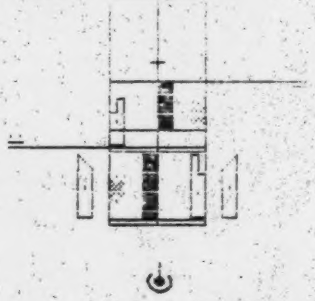
at1



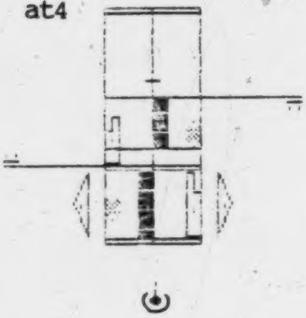
at2



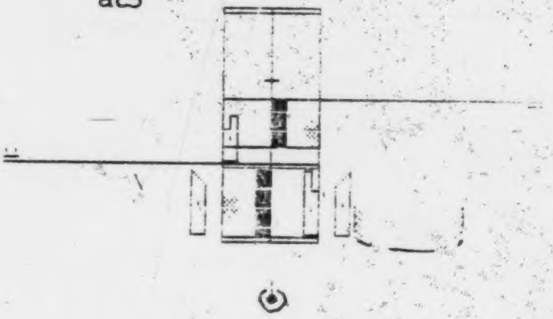
at3

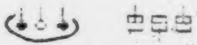


at4

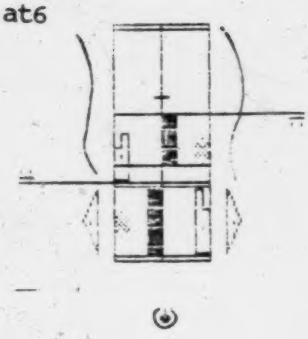


at5



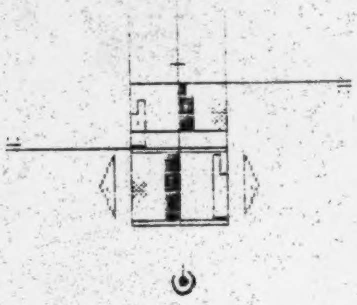


at6



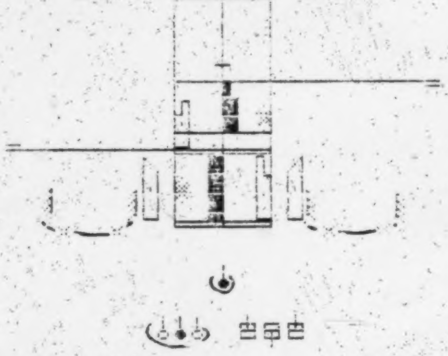
au ** au

au1

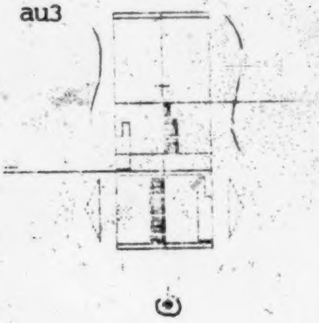


names: povzunets', shchupak
early social:
national:
children's:
spectacular:
recent social: N12(6.1b), P31-2(10.1b), P128-9(14.1b), Q16-7(6.1b)
related motifs: at, av, ba, de, ka, th, tu, tv, ua, ug, uh, ur

au2

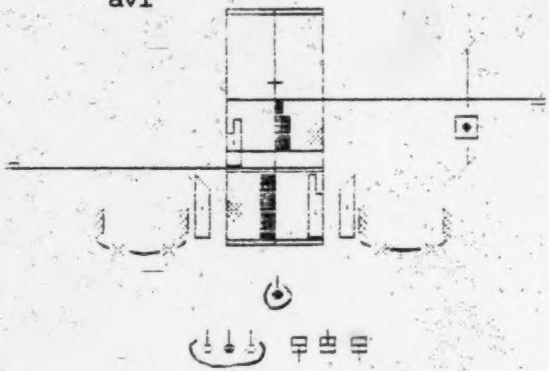


au3



av ** av

av1

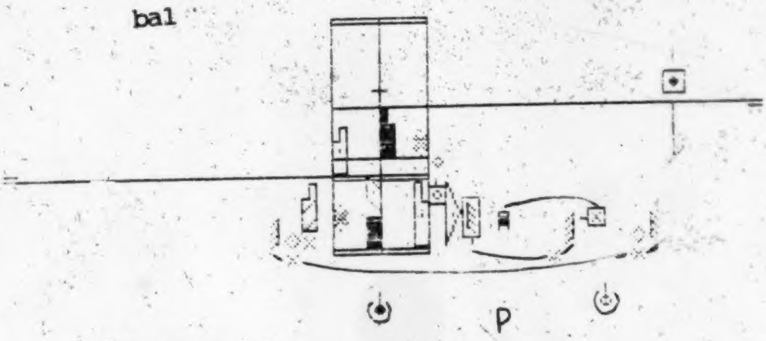


names: povzunets', shchupak
early social:
national:
children's:
spectacular:
recent social: N12-3(16.1b)
related motifs: at, au, ba, de, ka, th, tu, tv, ua, ug, uh, ur

ba *** ba

names: povzunets', shchupak
early social:
national:
children's:
spectacular: K27(8.2b)
recent social:
related motifs: at, au, av, de, ka, th, tu, tv, ua, ug, uh, ur

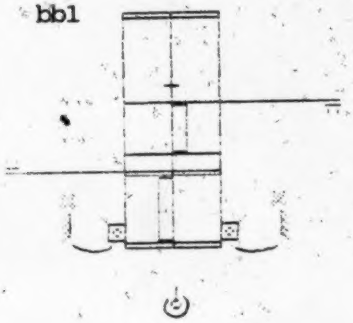
ba1



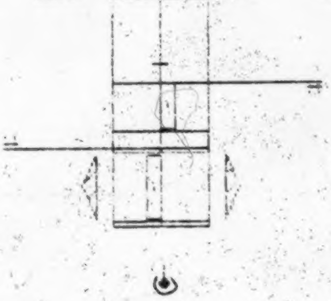
bb *** bb

names: run, bih
early social:
national:
children's:
spectacular: L22(6.ag), L36(3.ag), L36(4.mb)
recent social:
related motifs: bc, bd, bg, bh, bi

bb1

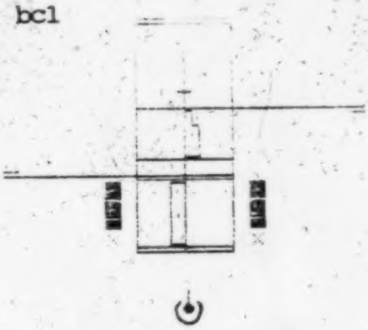


bb2



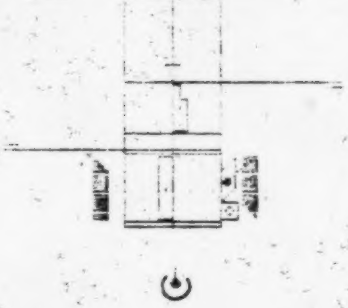
bc *** bc

bc1

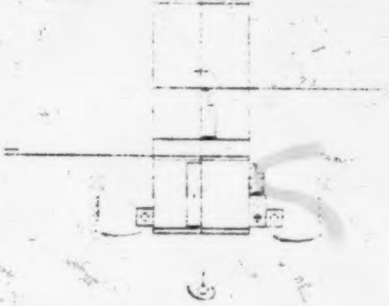


names: run, bih
early social:
national:
children's:
spectacular: L22(2.ab), L33(2.ab), L36(4.ag), L52(4.ag), L41(8.1b), L60(2.ad)
recent social:
related motifs: bc, bd, bg, bh, bi

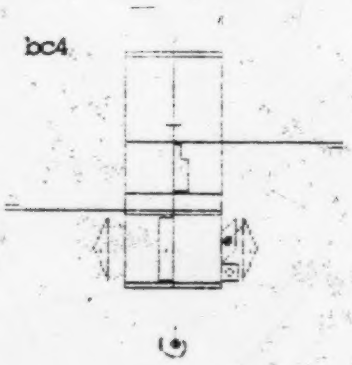
bc2



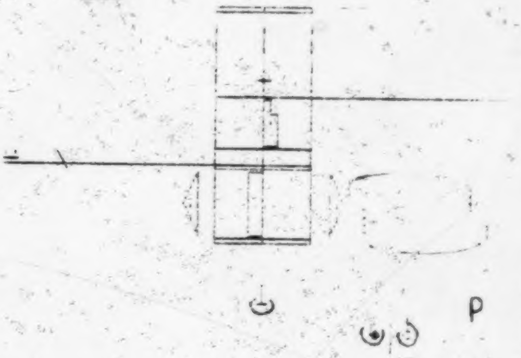
bc3



bc4



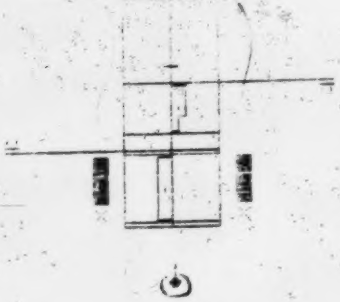
bc5



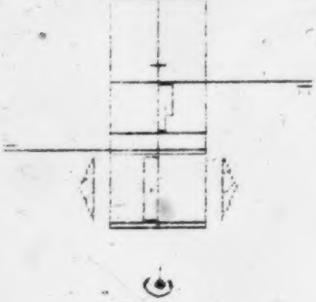
bd ** bd

names: run backwards, bih
early social:
national:
children's:
spectacular: L33(4.ab), L36(4.mb)
recent social:
related motifs: bb, bc, bg, bh, bi

bd1



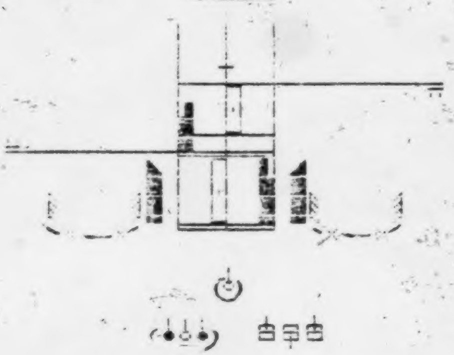
bd2



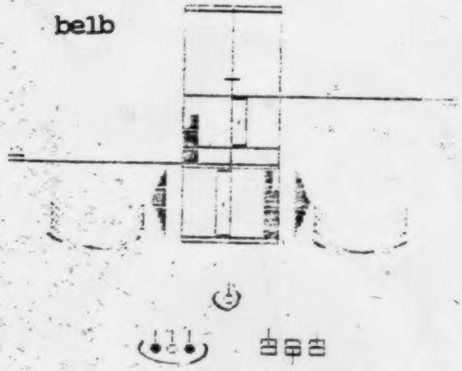
be ** be

names: vidryvanka, kolysannia
early social:
national:
children's:
spectacular: K23(2.md)lev1, M13-4(7.ag)
recent social: P25-6(12.1g), Q8(3.1g), Q9-10(5.1g)
related motifs: aj, bf, bj, bk, bl, dg, nq

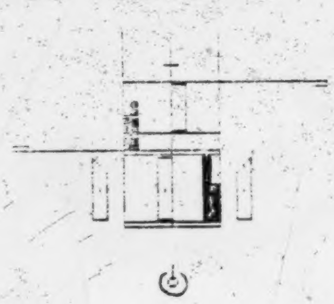
be1a



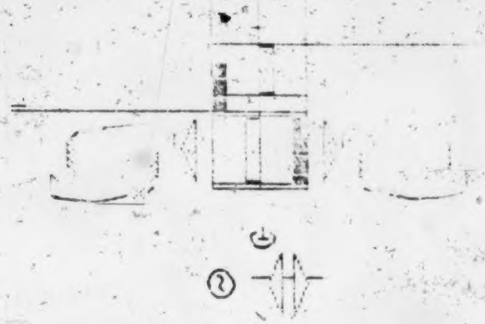
be1b



be2

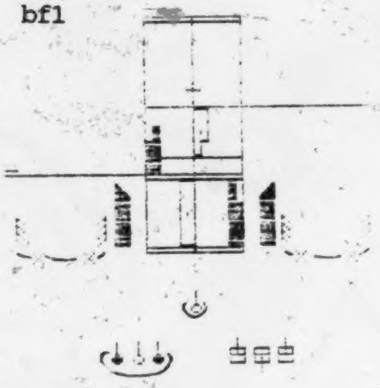


be3



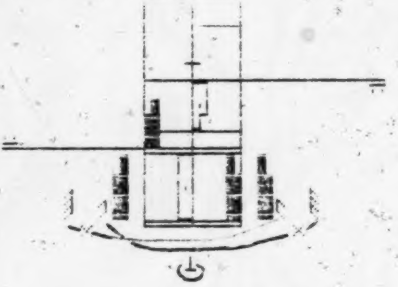
bf ** bf

bf1

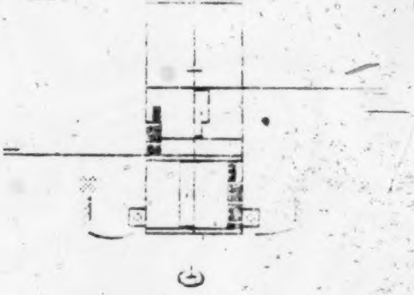


names: vidryvanka, kolysannia
early social:
national: D9(8.ag), D12(8.ad),
F13(?r.ad), *F19-20(?r.ag)
children's:
spectacular: K36(4.ad), K40(8.ad)
recent social: P31-2(10.2g),
P128-9(14.2g), *
related motifs: aj, be, bj, bk,
bl, dg, nq

bf2



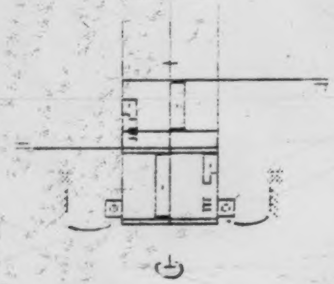
bf3



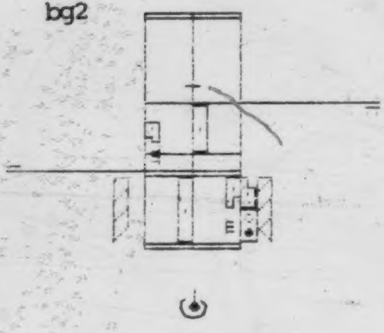
bg ** bg

names: run, bih
early social:
national:
children's:
spectacular: L49(4.mg), L50(4.mg), L51(4.md)
recent social: N65(2.5b)
related motifs: bb, bc, bd, bh, bi

bg1



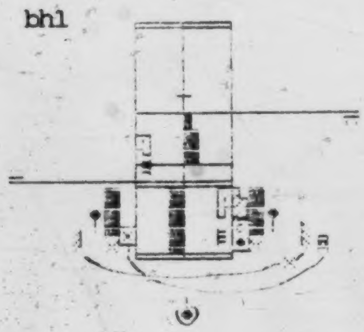
bg2



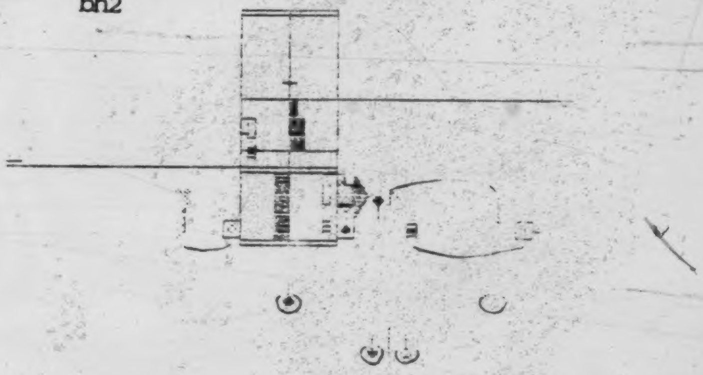
bh ** bh

names: run, bih
early social:
national:
children's:
spectacular: L17-9(12.ab), L17-9(12.ag), L32-3(6.ab), L43(8.1g), L50(4.mg), L51(4.md)
recent social:
related motifs: bb, bc, bd, bg, bi

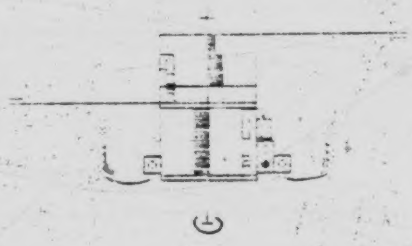
bh1



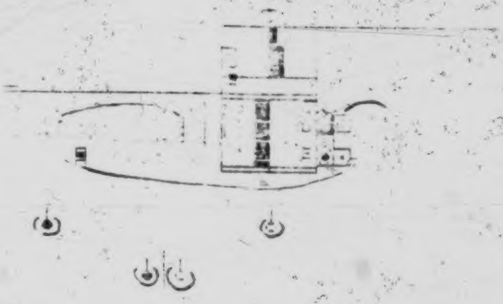
bh2



bh3



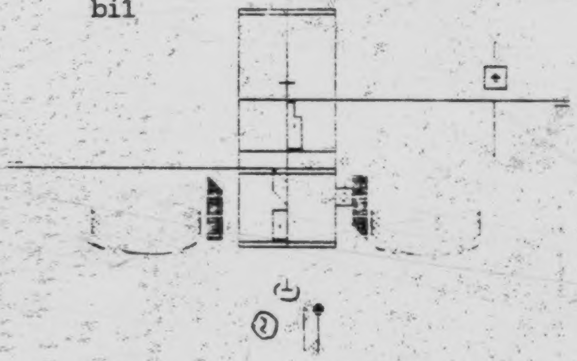
bh4



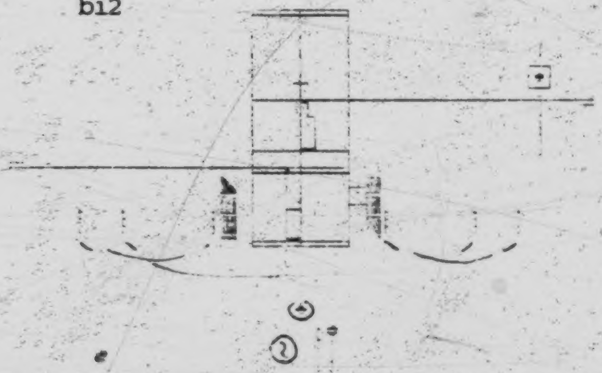
bi ** bi

names: run, bih
early social:
national:
children's:
spectacular: L33-5(14.ab), L60-5(22.ad)
recent social: N222-3(10.2b), P37(3.2b), Q6(8.1b)
related motifs: bb, bc, bd, bg, bh, rs, rt

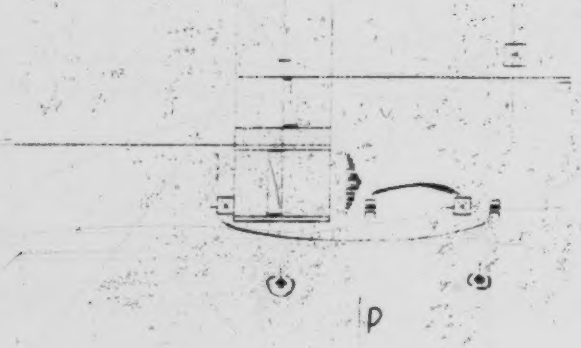
bi1



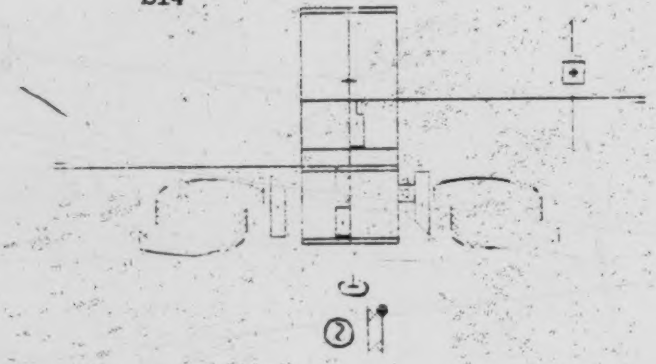
bi2



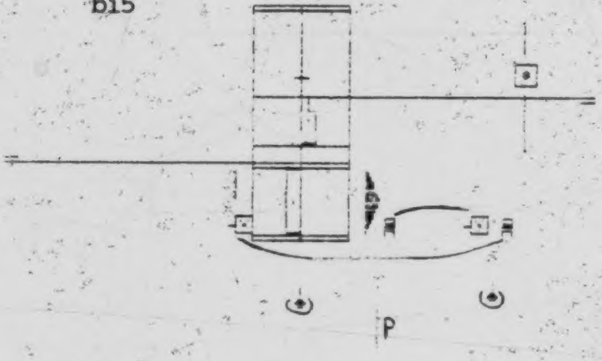
bi3



bi4



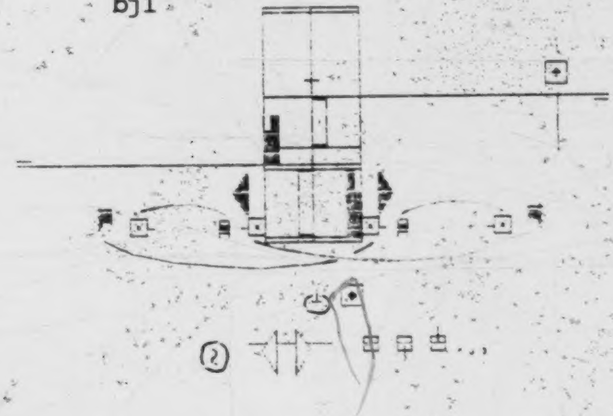
bi5



bj ** bj

names: vidryvanka, kick line
early social:
national:
children's: H3-4(16.ab), J16(12.2g)
spectacular:
recent social:
related motifs: aj, be, bf, bk, bl, dg, nq

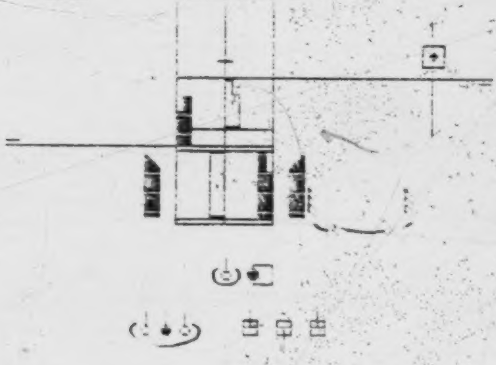
bj1



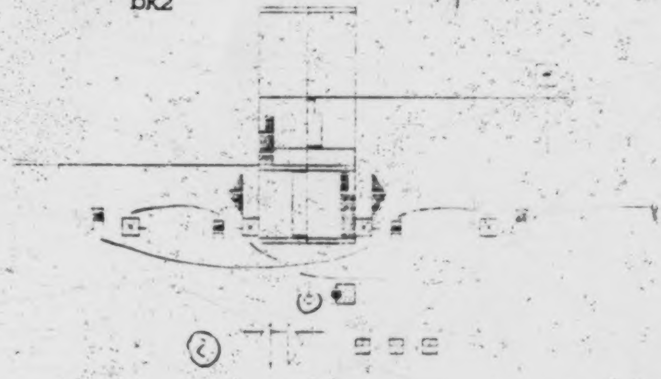
bk ** bk

names: vidryvanka, kick line
early social:
national:
children's: H3-4(16.2g), J16(12.2g)
spectacular:
recent social: N12-3(16.1g), P41(8.2g)
related motifs: aj, be, bf, bj, bl, dg, nq

bk1



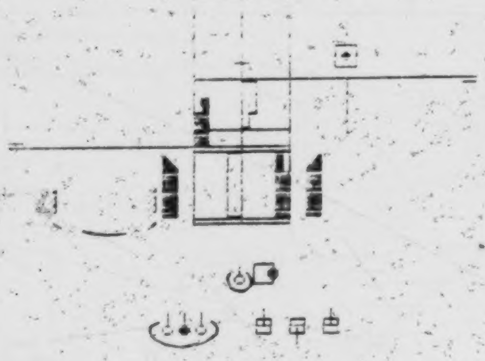
bk2



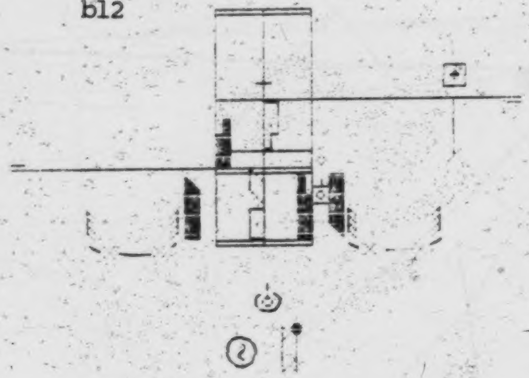
bl *** bl

names: vidryvanka, kolysannia
early social:
national: E12-13(16.ag)
children's: H3-4(16.2g),
J16(12.2g)
spectacular:
recent social: N12-3(16.1g),
P41(8.2g)
related motifs: aj, be, bf, bj,
bk, dg, nq

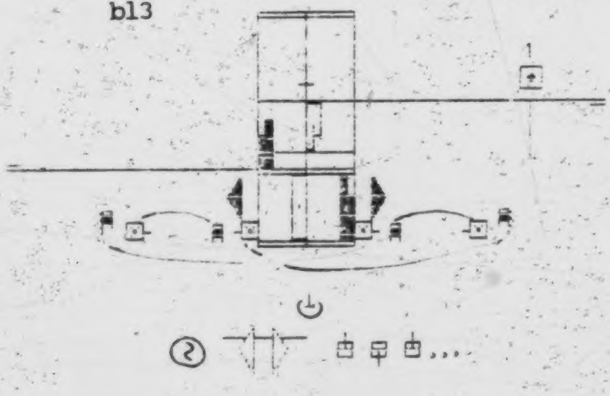
bl1



bl2

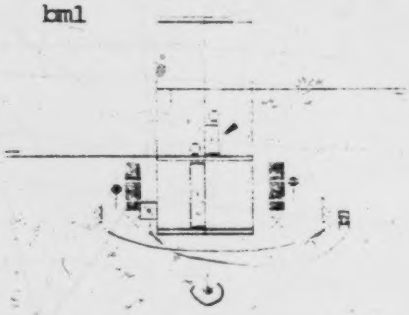


bl3



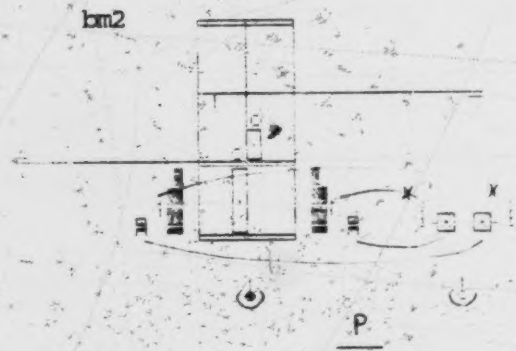
bm ** bm

bm1

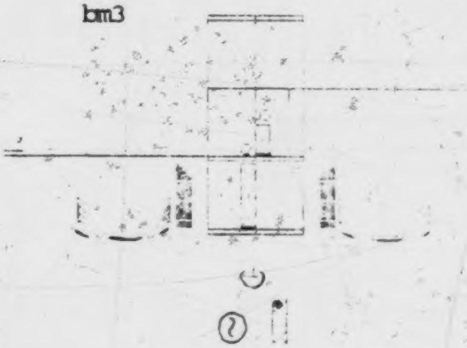


names: stamp, prytup
early social: A10(3.1g), A12(8.1g)
national:
children's:
spectacular: K3(4.ad)ob1, K13(1.ab), K46(4.ab)kr1, L20(2.ab), L20(2.ag), L28-9(4.ag), L33-5(6.ag), L41-2(3.ab), L41-2(3.ag), L58(4.ad)
recent social:
related motifs: dh, kr, ob, rf, si1, si2

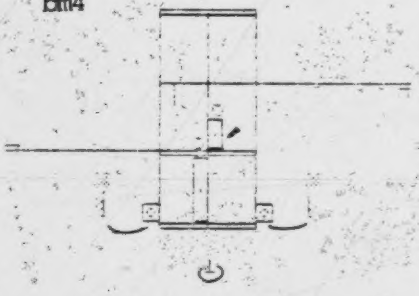
bm2



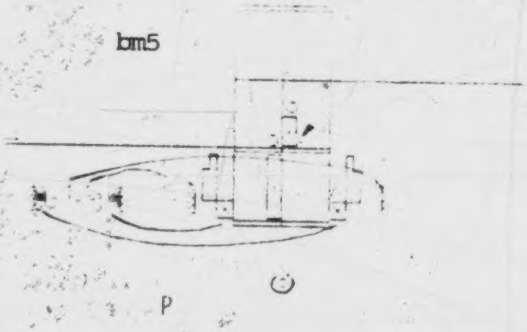
bm3



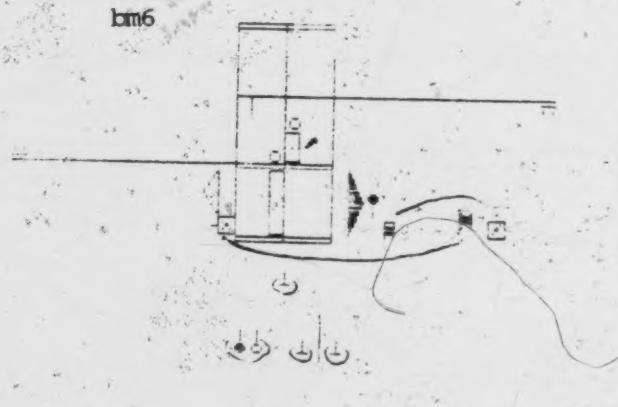
bm4



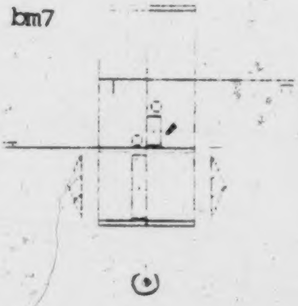
bm5



bm6

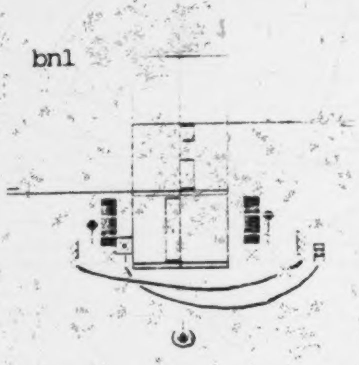


bm7



bn *** bn

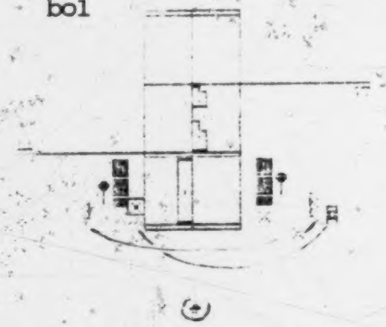
bn1



names: step hop, skip
early social:
national:
children's:
spectacular: K45(2.ab)
recent social:
related motifs: bo, bp, bq, br, rh

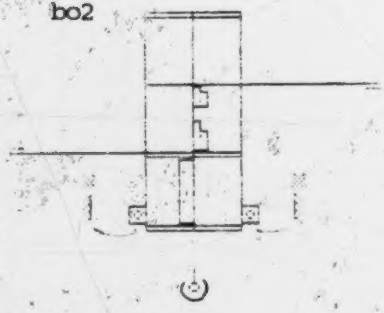
bo *** bo

bo1



names: step hop, skip
early social:
national:
children's:
spectacular: K45(6.ab),
K48(6.ag)rh1
recent social:
related motifs: bn, bp, bq, br, rh

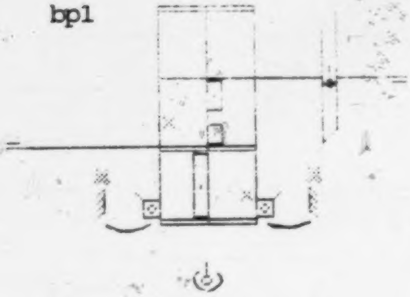
bo2



bp ** bp

names: step hop turn, skip turn
early social:
national:
children's:
spectacular: M24(2.mg)
recent social:
related motifs: bn, bo, bq, br, rh

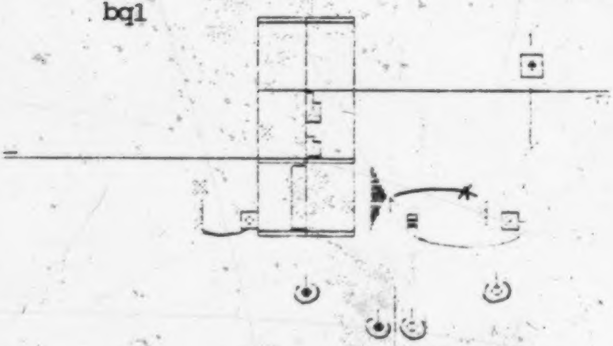
bp1



bq ** bq

names: step hop turn, skip turn
early social:
national:
children's:
spectacular: M24(2.mb)
recent social:
related motifs: bn, bo, bp, br, rh

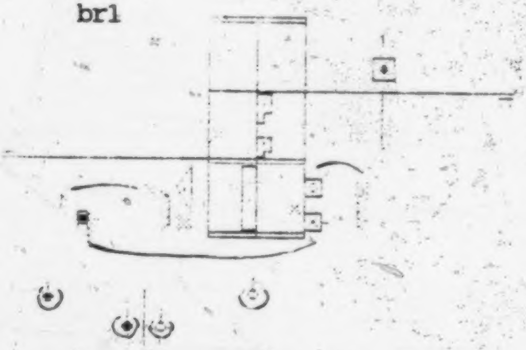
bq1



br ** br

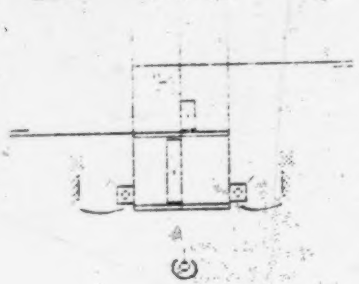
names: step hop turn, skip turn
early social:
national:
children's:
spectacular: M24(2.mg)
recent social:
related motifs: bn, bo, bp, bq, rh

br1



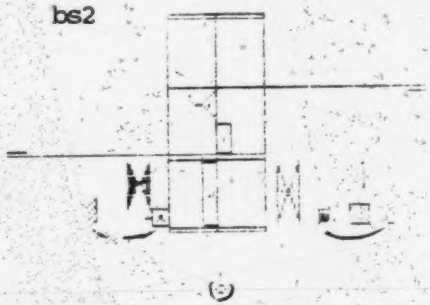
bs ** bs

bs1



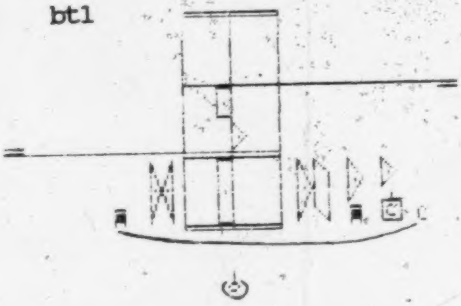
names: dorizhka, vybyvanets'
early social:
national: D13(4.ag), D14(4.ag)
children's:
spectacular: K45(8.ag)
recent social:
related motifs: ae, ah, bt, bu, bv, ca, cc, ku, sa

bs2



bt ** bt

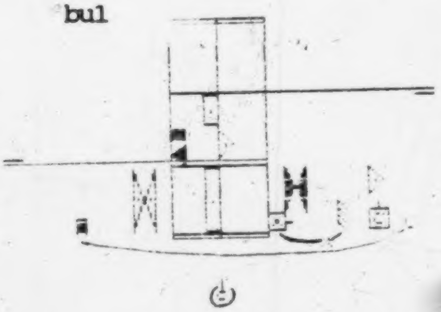
bt1



names: dorizhka, vybyvanets'
early social:
national: D13(4.ag), D14(4.ag), E5-6(12.ag)
children's:
spectacular:
recent social:
related motifs: ae, ah, bs, bu, bv, ca, cc, ku

bu ** bu

bu1

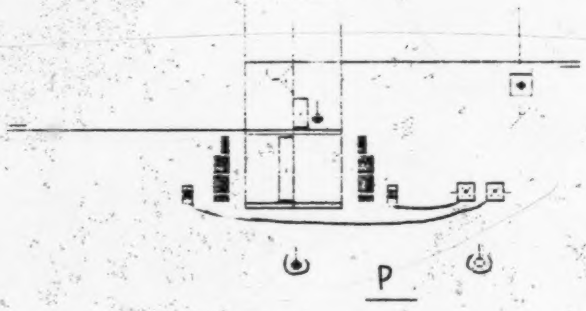


names: vybyvanets'
early social:
national: *F14-5(?r.ag)
children's:
spectacular:
recent social:
related motifs: ae, ah, bs, bt, bv, ca, cc, ku

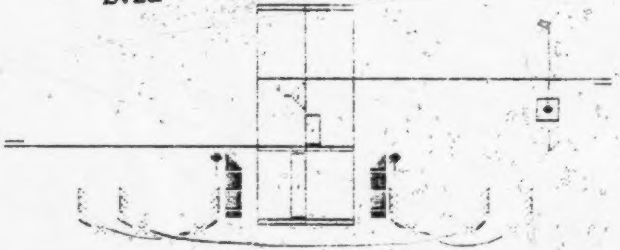
bv ** bv

names: dorizhka
early social: A3.4(6.1g),
A8-9(7.1g), A13-4(2.1g),
B5-6(16.2g)(11.1g), B7-8(12.1g),
B13-4(8.1g), B14(2.1g),
B14-5(3.1g), B20(4.1g), B24(2.1g),
national:
children's:
spectacular: K55-6(15.ab),
K55-6(12.ag), K56(3.ag),
N57-9(16.3b)
recent social: N68-9(17.2g),
N199-202(23.3b), P18-20(25.16g),
P23-4(12.3b), P38-9(10.2g),
P52(8.2g), P73(5.2g)
related motifs: ae, ah, bs, bt,
bu, br, ca, cc, fd, ku

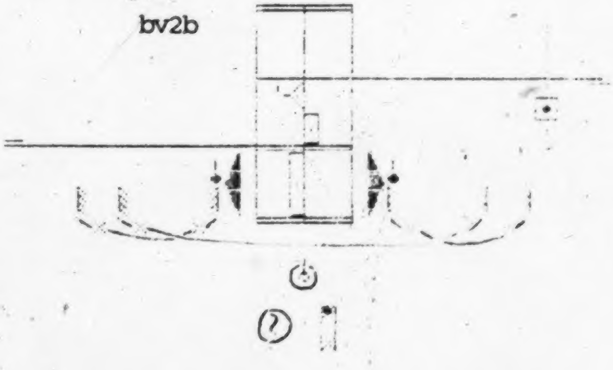
bv1



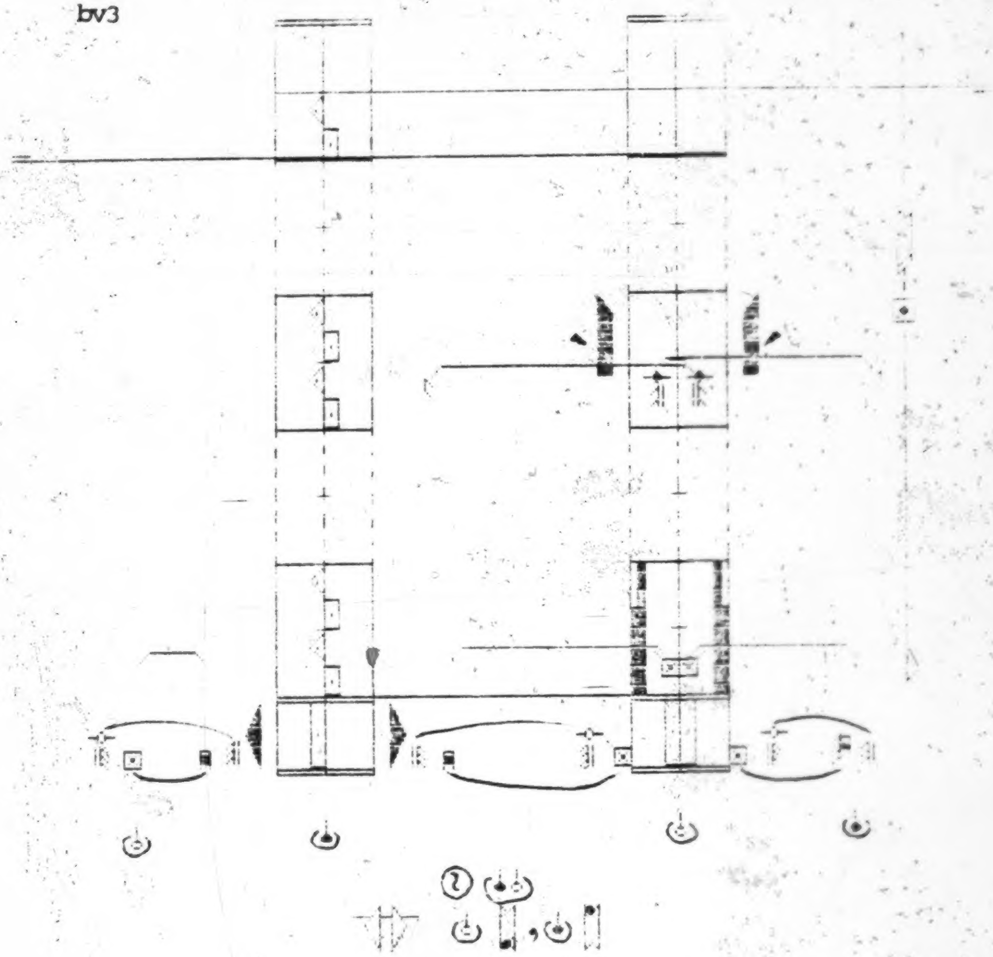
bv2a



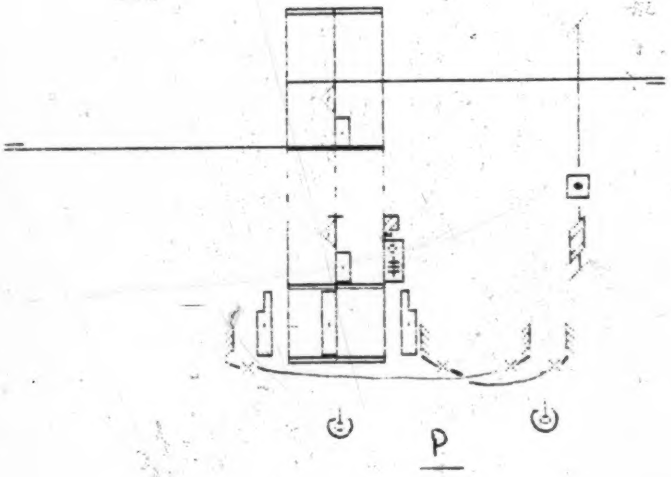
bv2b



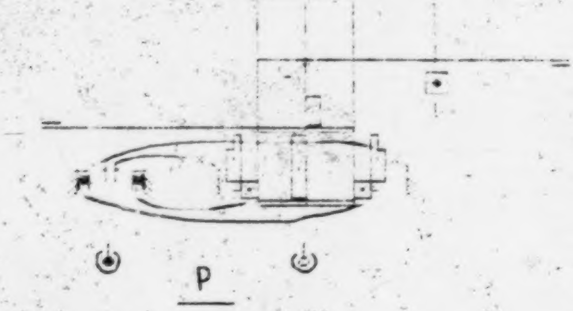
bv3



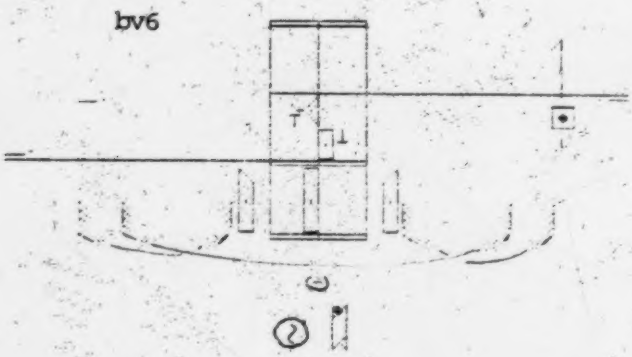
bv4



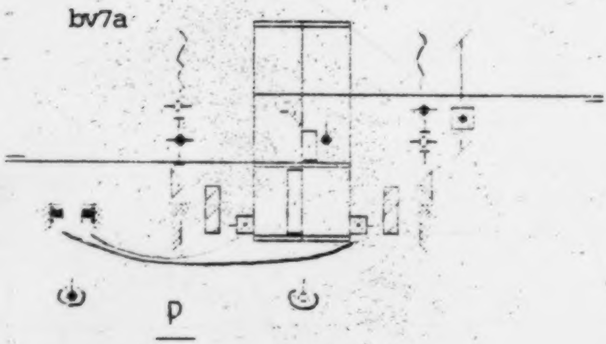
bv5



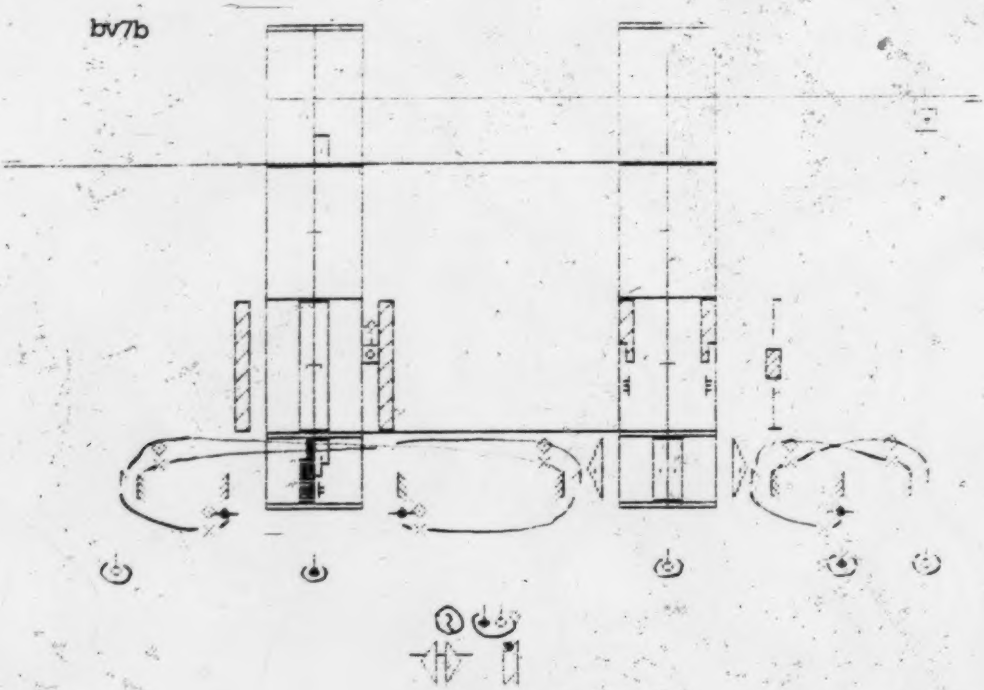
bv6



bv7a



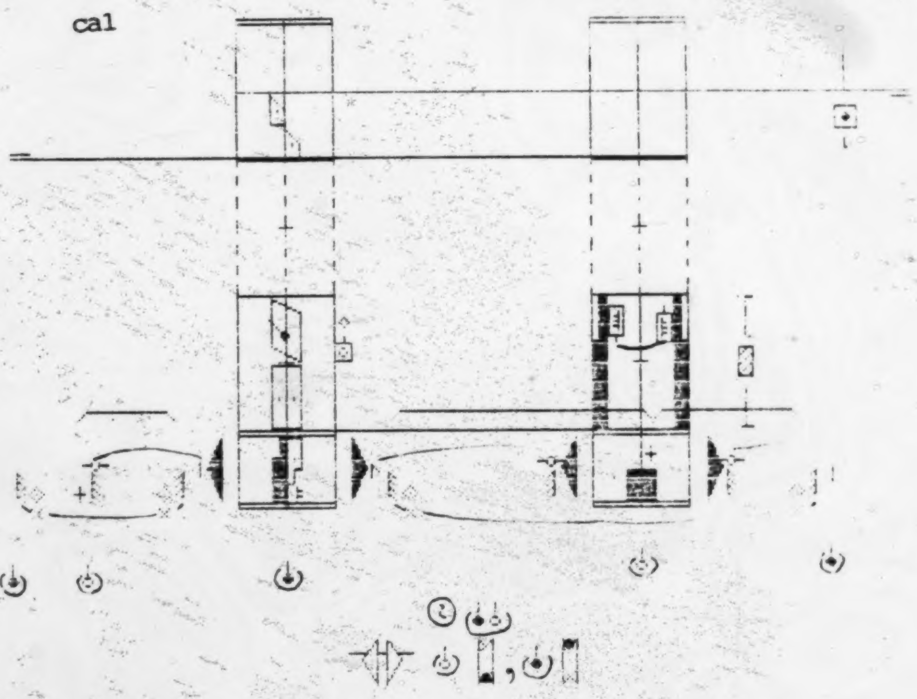
bv7b



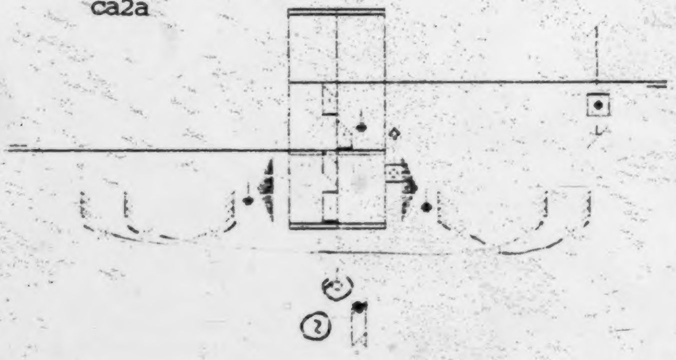
ca ** ca

names: dorizhka, flying circle, sit lift
early social: A8(3.1g)
national:
children's:
spectacular: K26(4.2b), K26-7(12.2g)
recent social: N32-4(18.6b), N56-8(15.3b), N221-3(12.6g), P33-4(12.7b), P41-3(15.3b), P50-2(15.6g), P86-8(18.7b), P126-7(13.11g), P131(6.5g), Q89-92(28.8g)
related motifs: bs, bv, ca, fd

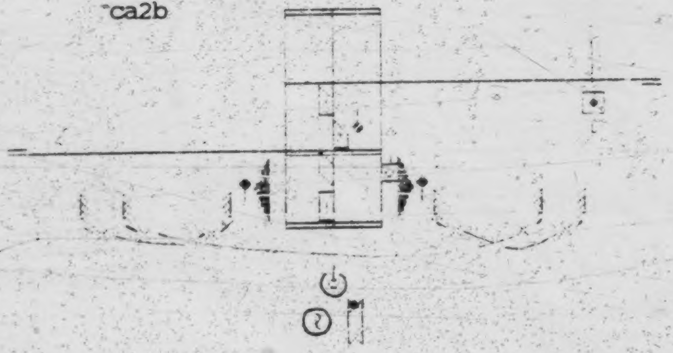
ca1



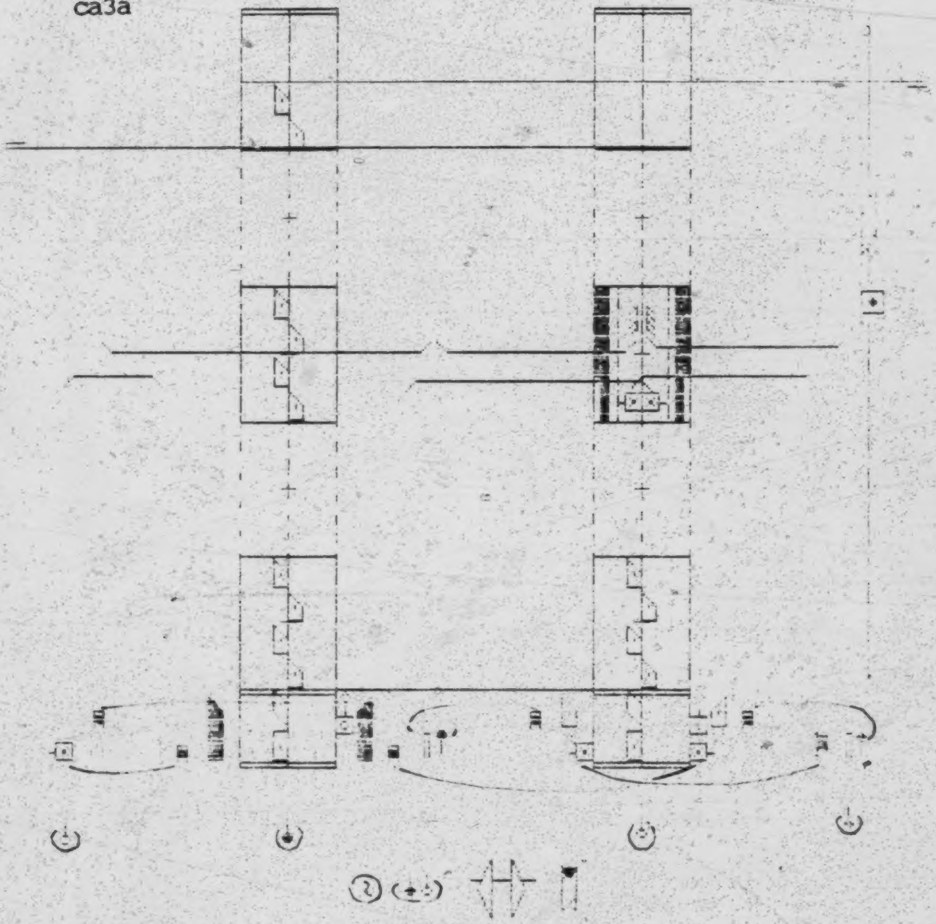
ca2a



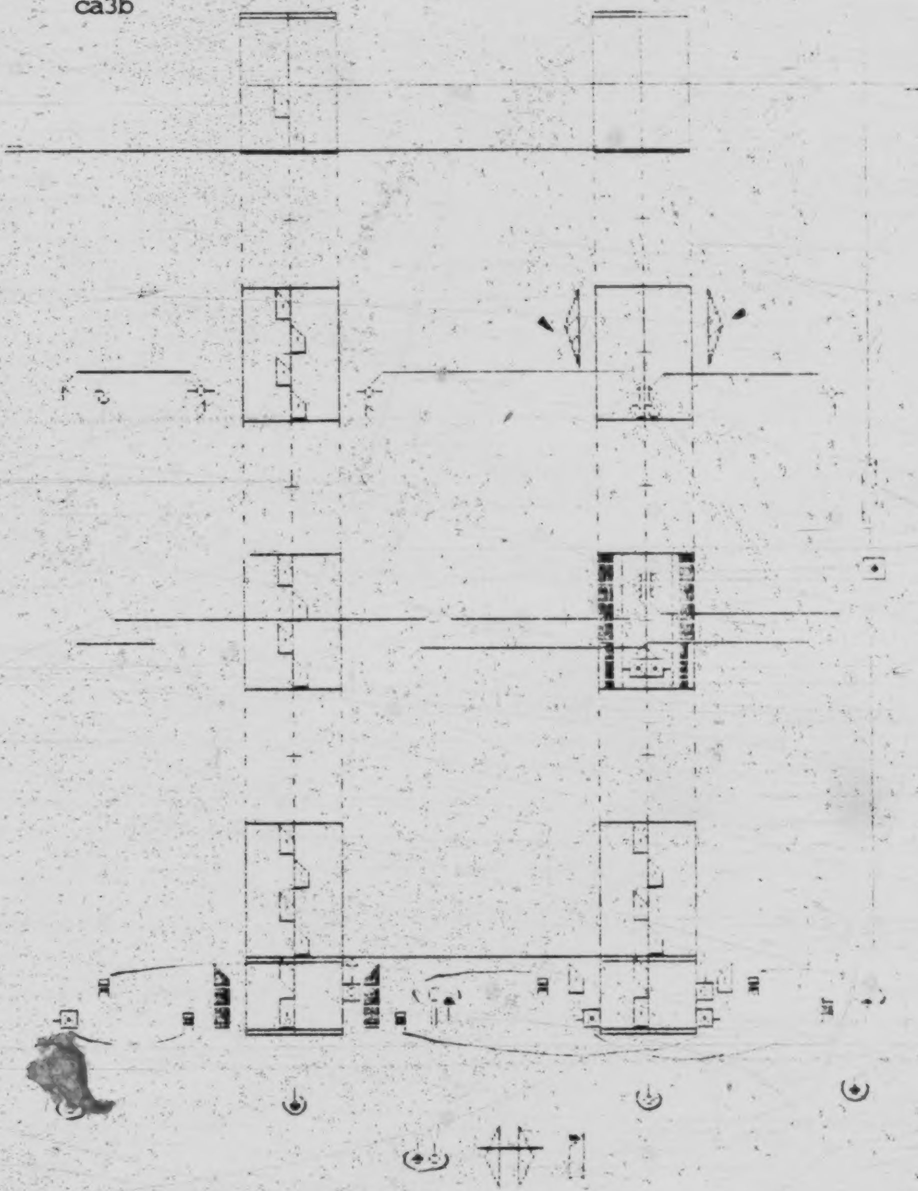
ca2b



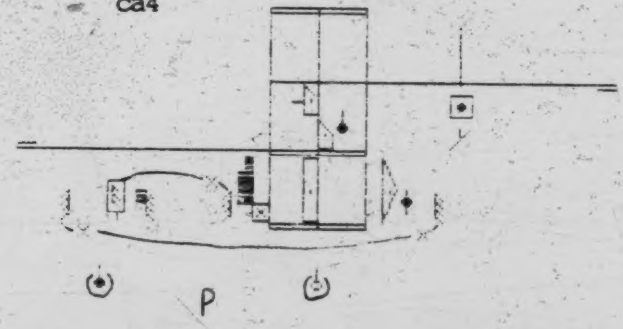
ca3a



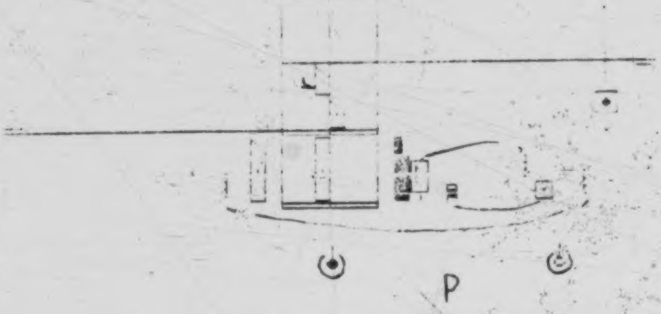
ca3b



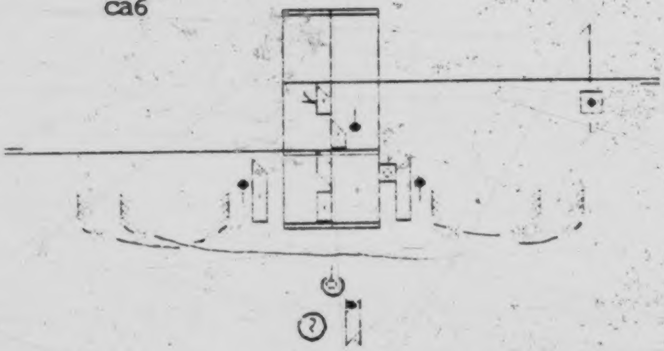
ca4



ca5



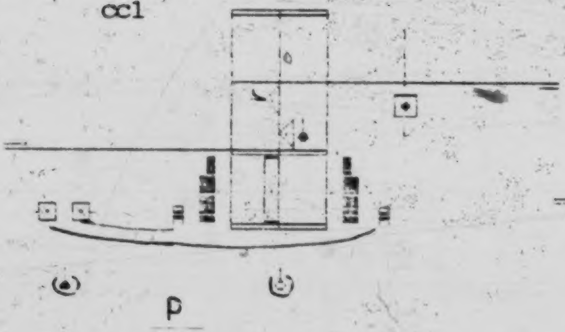
ca6



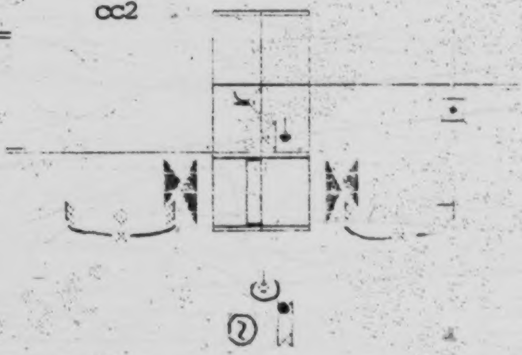
cc ** cc

names: dorizhka
early social:
national:
children's:
spectacular: L59(4.ab),
L59(4.ad)(4.ag)
recent social: N143-5(18.7g),
P150(8.7g)
related motifs: ae, ah, bs, bt,
bu, bv, ca, ku

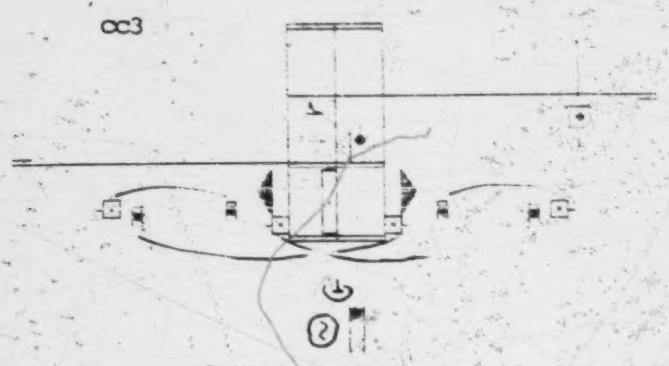
cc1



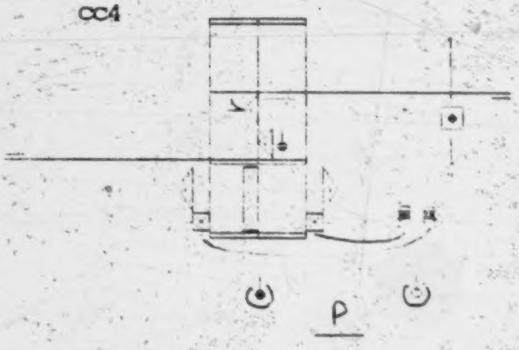
cc2



cc3

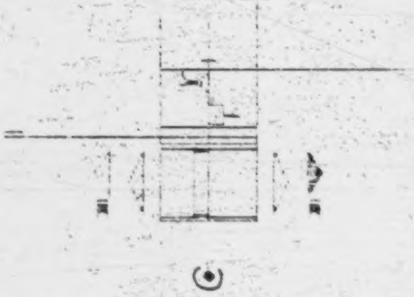


cc4



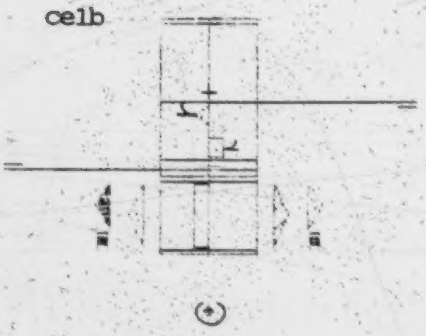
ce ** ce

ce1a



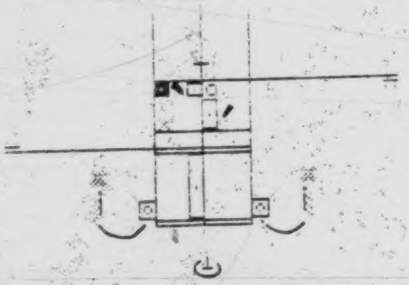
names: drib
early social:
national:
children's:
spectacular: K12(4.2b), K35(8.1b), K48(8.ab)
recent social:
related motifs: aa, ab, ac, ad, ag, ai, fv, sf

ce1b



cf ** cf

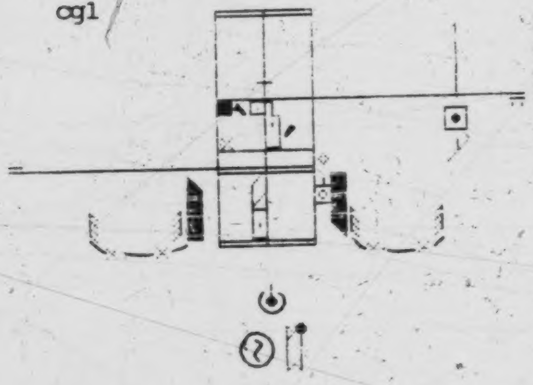
cf1



names: hop stamp, drob
early social:
national:
children's:
spectacular: L15(2.ad), L22(1.ag)
recent social:
related motifs: cg, fv, rf1

cg ** cg

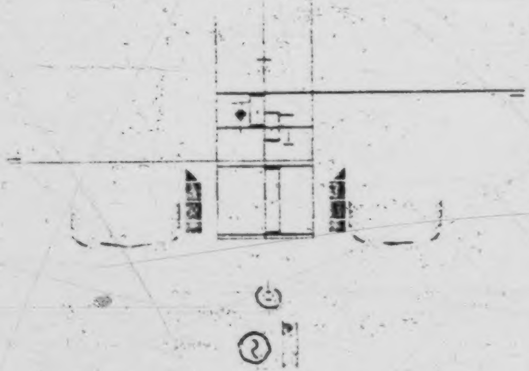
cg1



names: hop stamp, drob
early social:
national:
children's:
spectacular:
recent social: Q3-4(12.1b)
related motifs: cf, fv

ch ** ch

ch1

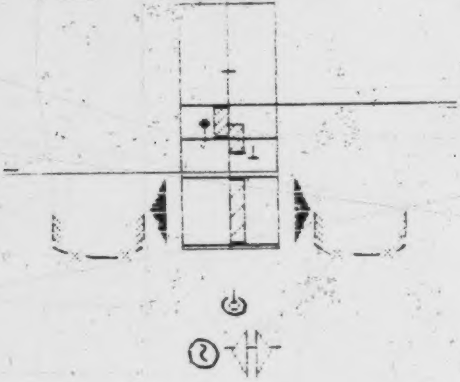


names: pletennia, dorizhka nazad, veriovochka
early social: A11(3.1g), A12(2.1g), B16(8.1g), B17(8.1g), B16-7(20.1g), B16-7(18.1g)
national:
children's:
spectacular:
recent social:
related motifs: ci, cj, jm, nt

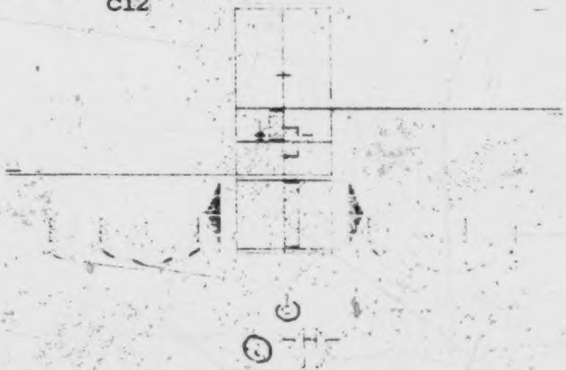
ci ** ci

names: pletennia, dorizhka nazad, veriovochka
early social:
national:
children's: G6(8.ag), J16(4.ab)
spectacular:
recent social: P67-9(12.10g)
related motifs: ch, cj, jm, nt

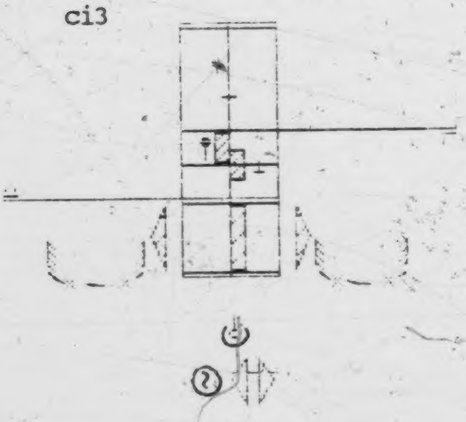
ci1



ci2



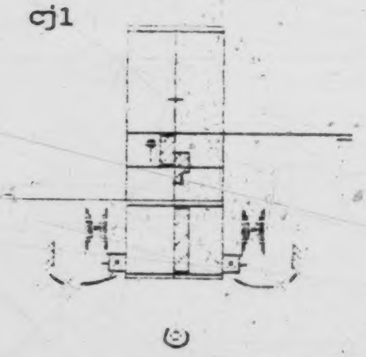
ci3



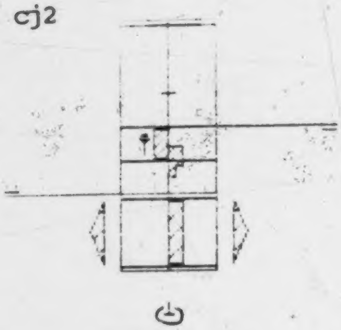
cj ** cj

names: pletennia backwards, dorizhka nazad, veriovochka
early social:
national:
children's: J6(4.mg), J7(8.mg), J8(4.md), J9(4.mg), J20(4.ad)
spectacular:
recent social: N53(2.5g)
related motifs: ch, ci, jm, nt

cj1

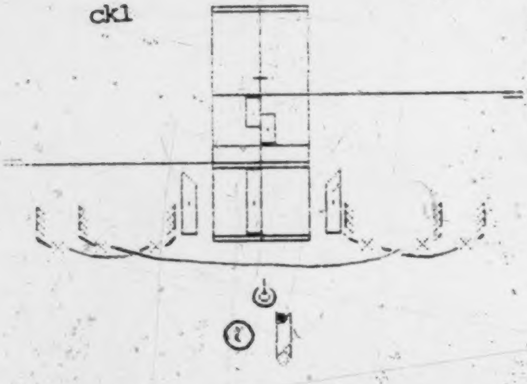


cj2



ck *** ck

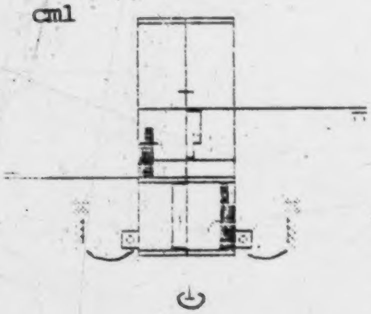
ck1



names:
early social: A3(2.1g)
national:
children's:
spectacular:
recent social:
related motifs:

cm *** cm

cm1

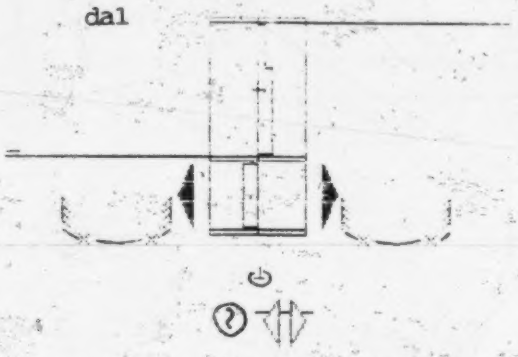


names:
early social:
national:
children's:
spectacular: K33(4.md)
recent social:
related motifs:

da *** da

names: walk
early social:
national:
children's:
spectacular: K33(4.md)
recent social:
related motifs: al, am, aq, ar, fd

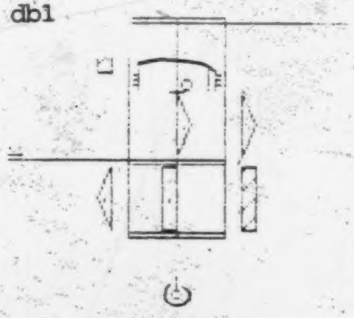
da1



db *** db

names: step touch
early social:
national:
children's:
spectacular:
recent social: Q25, 6(4.6g)
related motifs: fm, fn

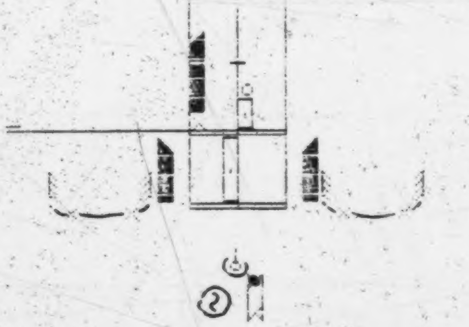
db1



dc *** dc

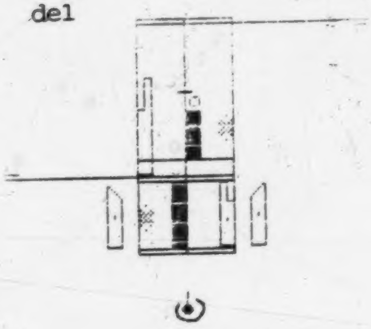
names: two gestures, step gesture
early social: A11(3.1g), B19(2.1g)
national:
children's:
spectacular:
recent social:
related motifs:

dc1



de ** de

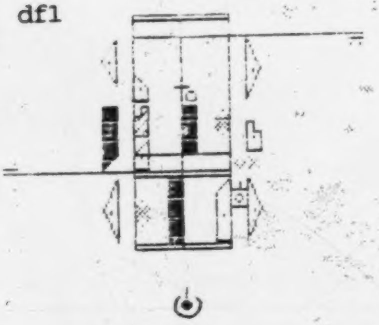
del



names: povzunets', shchupak
early social:
national:
children's:
spectacular: M13-4(11.ab)
recent social:
related motifs: at, au, av, ba, ka, th, tu, tv, ua, ug, uh, ur

df ** df

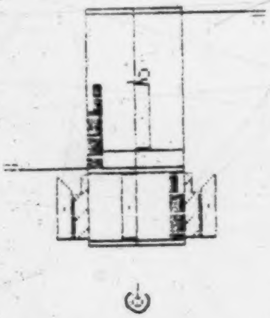
df1



names: roundhouse
early social:
national:
children's:
spectacular:
recent social: N178-9(12.1b)
related motifs: at, de

dg ** dg

dg1

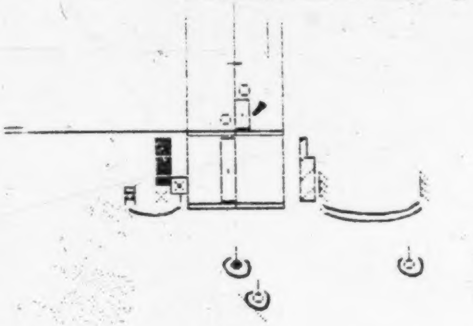


names: vidryvanka, kolysannia
early social:
national:
children's:
spectacular: M13-4(8.ag)
recent social:
related motifs: ag, be, bf, bj, bk, bl, nq

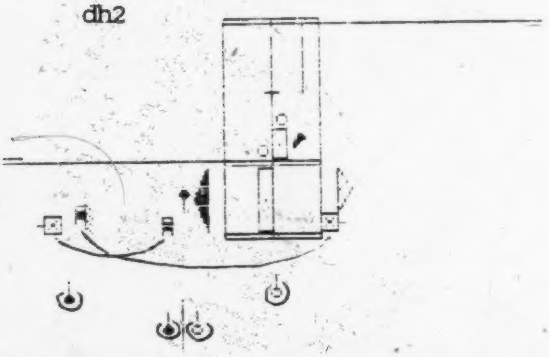
dh ** dh

names: stand and stamp, prytup
early social:
national:
children's:
spectacular: L47(4.ab), L58(4.ad)
recent social:
related motifs: bm, kr, rf

dh1



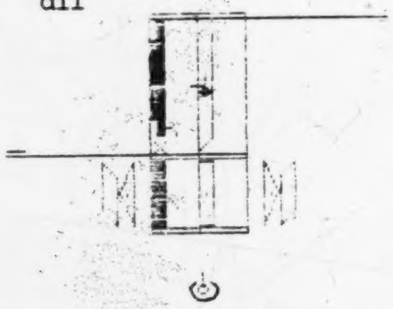
dh2



di ** di

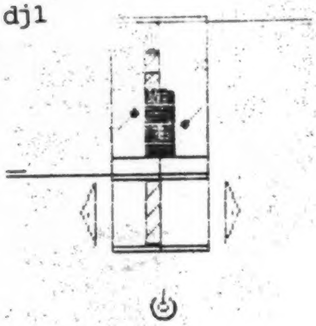
names: character turns
early social:
national:
children's:
spectacular: L45-6(15.2g)
recent social: N39-40(14.4g), N59-60(9.1g)
related motifs:

di1



dj ** dj

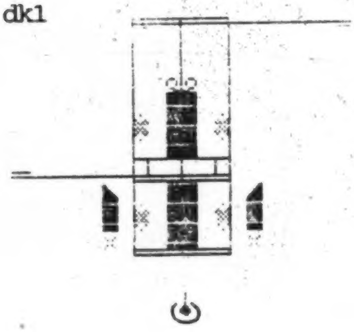
dj1



names: pirouette
early social:
national:
children's:
spectacular:
recent social: N185-6(7.1g), N260-1(11.2g)
related motifs:

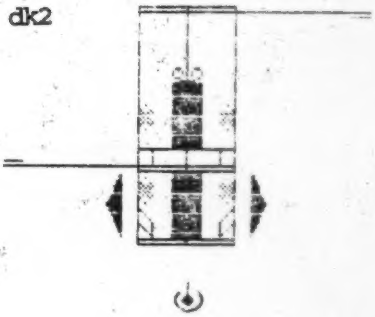
dk ** dk

dk1



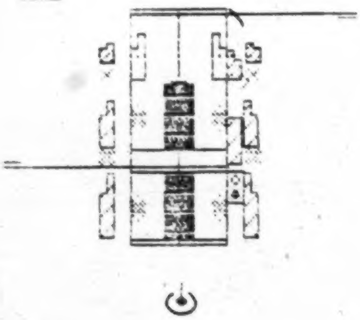
names: prysiadka bounce
early social:
national:
children's:
spectacular:
recent social: N178-9(14.1b), P69(6.1b)
related motifs: dm, dn, ki, pa

dk2



dm ** dm

dm1

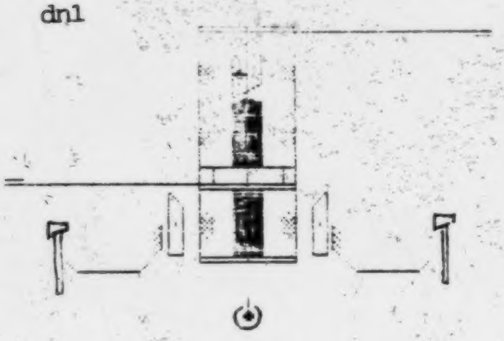


names: shchupak
early social:
national:
children's:
spectacular:
recent social: P99-100(7.1b)
related motifs: dk, dn, kj, kk

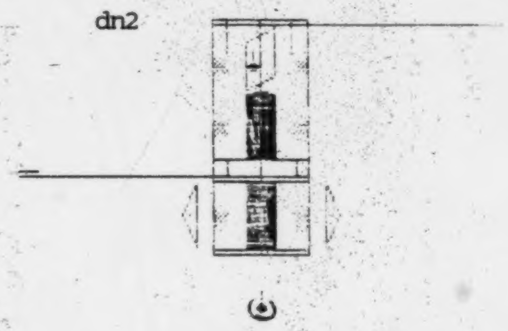
dn ** dn

names: prysiadka turn
early social:
national:
children's:
spectacular: L48-9(13.1b)
recent social: N202-3(11.1b)
related motifs: dk, du, ge

dn1



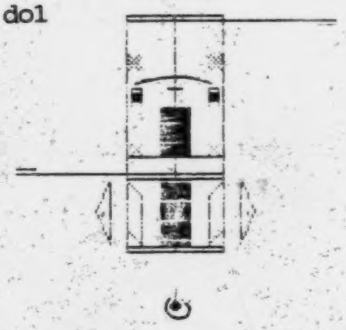
dn2



do ** do

names: orel, iastrub
early social:
national:
children's:
spectacular:
recent social: N199-200(10.1b)
related motifs: dt

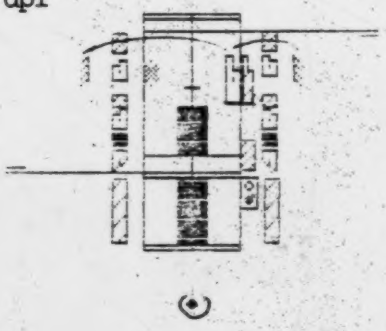
do1



dp ** dp

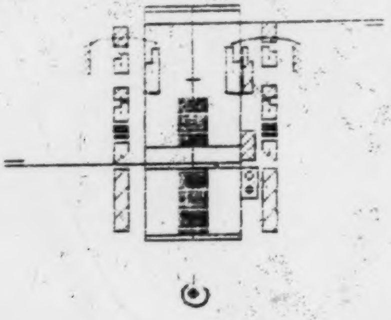
names: one foot shchupak, one foot pike
early social:
national:
children's:
spectacular: L40(7.1b)
recent social:
related motifs: qf

dp1



dq ** dq

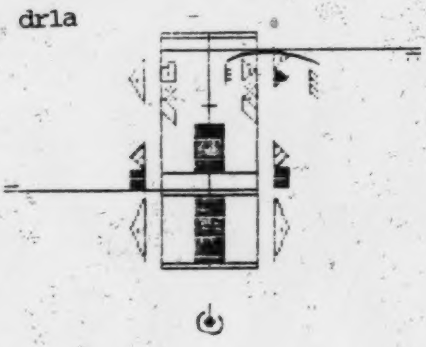
dq1



names: velykyi shchupak
early social:
national:
children's:
spectacular:
recent social:
N121-2(13.1b)(3.1b), N272(5.1b)
related motifs: ps, qg, qh, qk, ri, sb

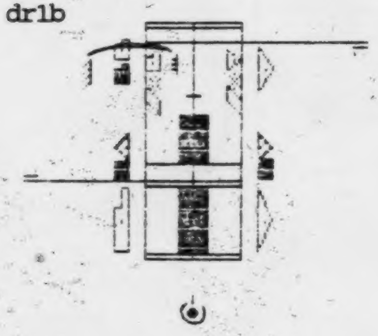
dr ** dr

dr1a

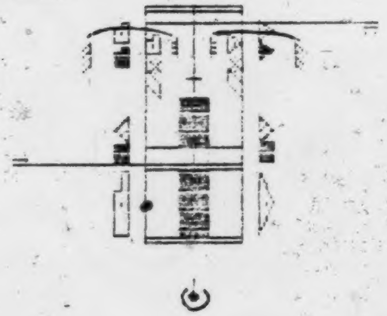


names: chortyky, swastika jumps
early social:
national:
children's:
spectacular:
recent social: P103-4(9.1b), P103-4(12.1b), P103-4(12.2b)
related motifs: dw

dr1b

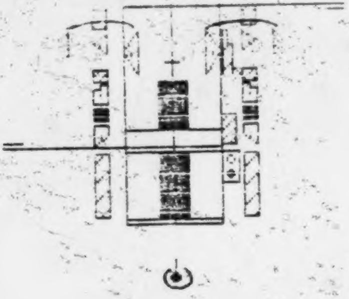


dr1c



ds *** ds

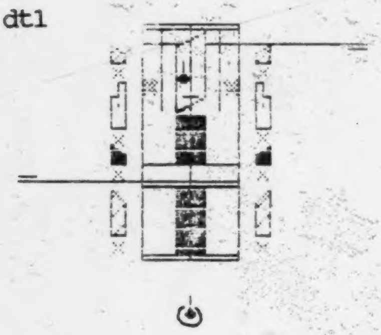
ds1



names: splits, split jumps,
lastivka, vysoka roznichka
early social:
national:
children's:
spectacular:
recent social: N80(4.1b),
N92-3(5.2b), N93-4(14.1b),
N242(3.1b), P91-2(8.2b), P93(8.3b),
Q114-5(12.1b)
related motifs: qc, qe, qi, sc

dt *** dt

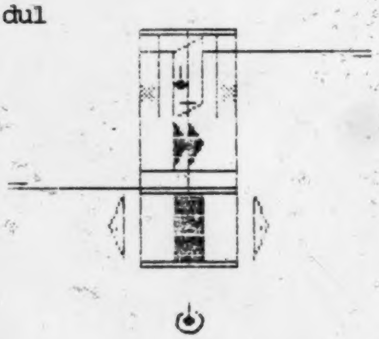
dt1



names: orel with a turn
early social:
national:
children's:
spectacular:
recent social: P146-7(11.1b)
related motifs: do, du

du *** du

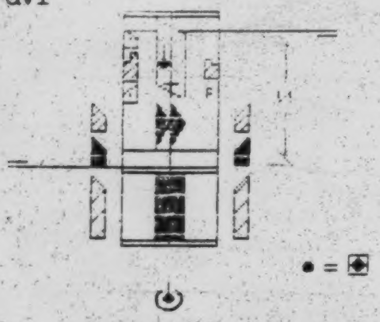
du1



names: jump tour
early social:
national:
children's:
spectacular: L47(8.1b)
recent social:
related motifs: dn, oa, pf, uo

dv ** dv

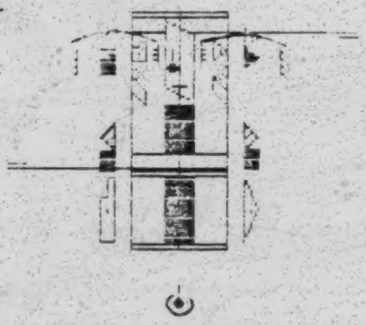
dv1



names: pistolet
early social:
national:
children's:
spectacular:
recent social: N163-4(11.1b)
related motifs: nu, rb

dw ** dw

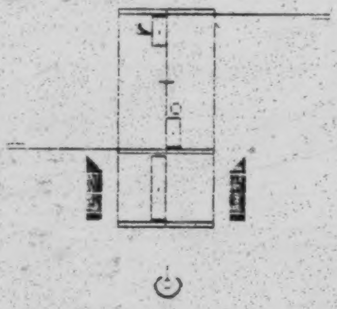
dw1



names: chortyky with a turn
early social:
national:
children's:
spectacular:
recent social: N226-7(8.1b)
related motifs: dr

ea ** ea

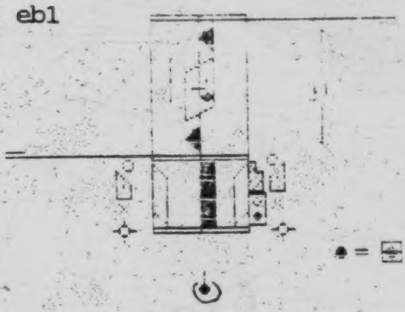
ea1



names:
early social: A1(2.1g)
national:
children's:
spectacular:
recent social:
related motifs:

eb ** eb

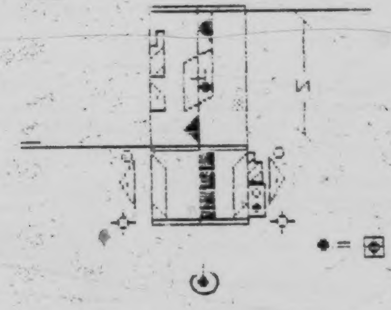
eb1



names: koza
early social:
national:
children's:
spectacular:
recent social: N100(10.2b), N127-8(12.1b), N269-70(11.1b), N270-1(8.1b), P71(7.1b), Q129(8.1b)
related motifs: ec, ed, ee, ts

ec ** ec

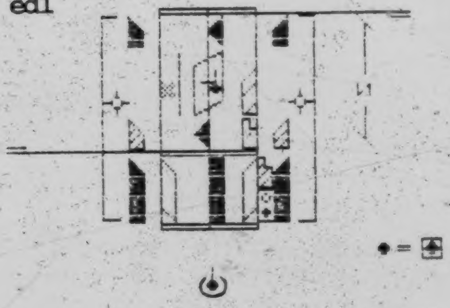
ec1



names: koza with a straightened leg
early social:
national:
children's:
spectacular:
recent social: N152-3(11.1b)
related motifs: eb, ed, ee

ed ** ed

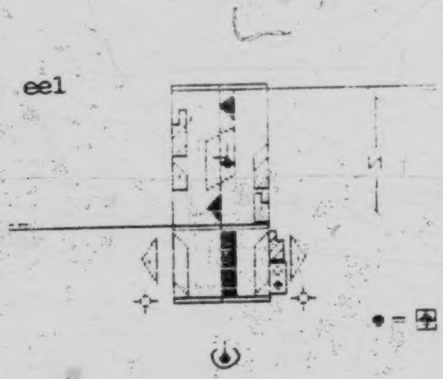
ed1



names: koza with a straightened leg
early social:
national:
children's:
spectacular:
recent social: P144-5((13.2b)
related motifs: eb, ec, ee

ee ** ee

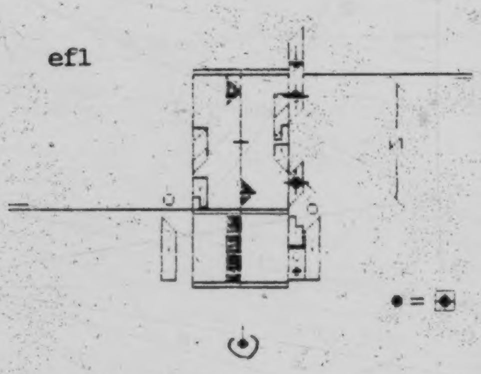
ee1



names: koza with straightened legs
early social:
national:
children's:
spectacular:
recent social: N278(6.1b)
related motifs: eb, ec, ed

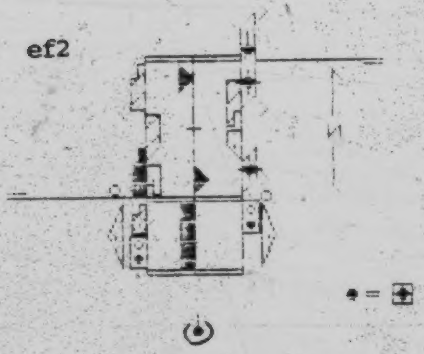
ef ** ef

ef1

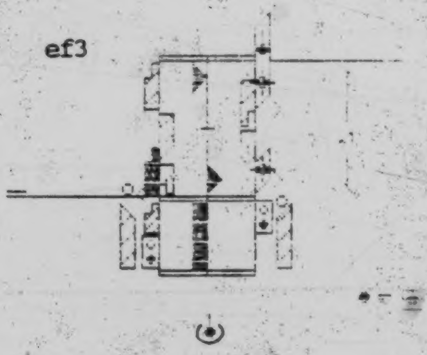


names: beduyntsi, butterfly,
arabian cartwheel
early social:
national:
children's:
spectacular:
recent social: N88-9(14.1b),
N131-3(16.1b), N133-4(10.1b),
P112-3(9.1b), Q55-6(7.1b)
related motifs: to, uj

ef2



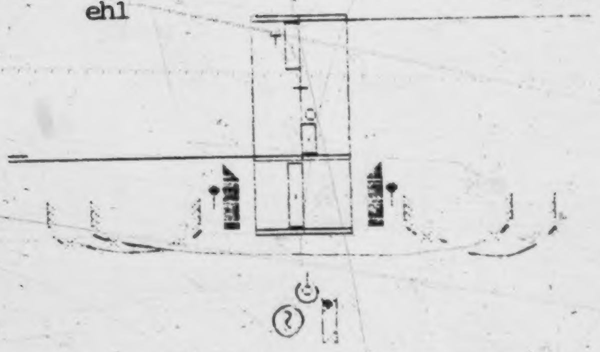
ef3



eh ** eh

names:
early social: A1(2.1g)
national:
children's:
spectacular:
recent social:
related motifs:

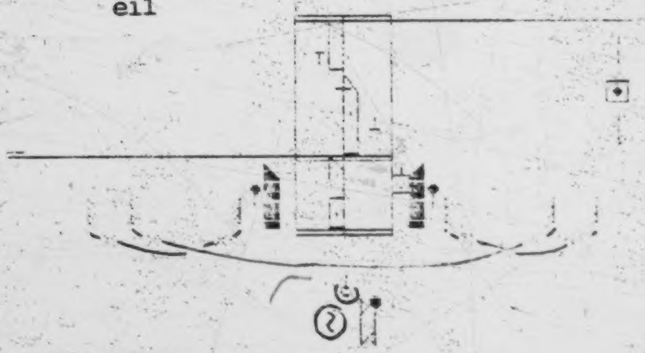
eh1



ei ** ei

names: rivna
early social: A1(2.1g)
national:
children's:
spectacular:
recent social:
related motifs:

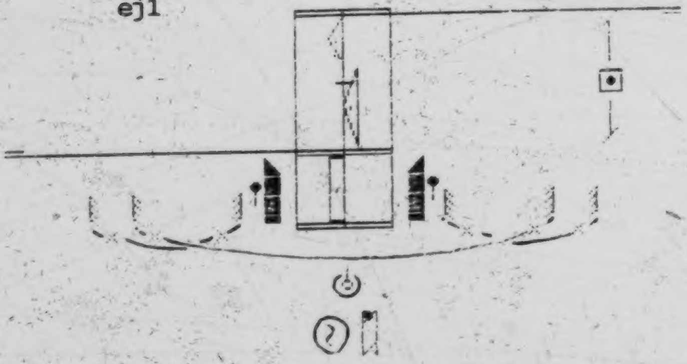
ei1



ej *** ej

names: rivna, step across
early social: A7-8(10.1g)
national:
children's:
spectacular:
recent social:
related motifs: ei, fd, fe, ff

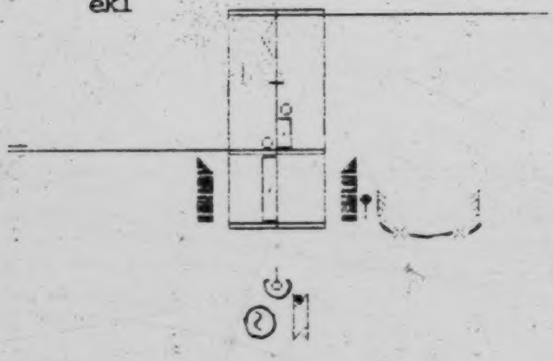
ej1



ek *** ek

names:
early social: B19(4.1g)
national:
children's:
spectacular:
recent social:
related motifs:

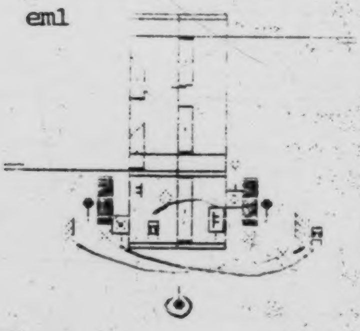
ek1



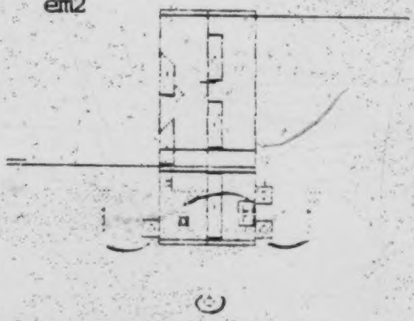
em *** em

names: sverdlo, corkscrew
early social:
national:
children's:
spectacular: L45-6(8.ab), L45-6(8.ag)
recent social:
related motifs: kd, qs1, qs2

em1



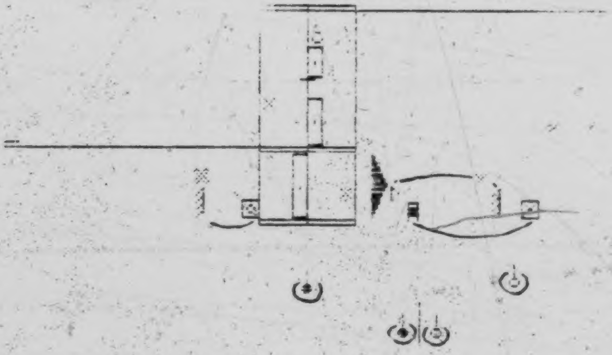
em2



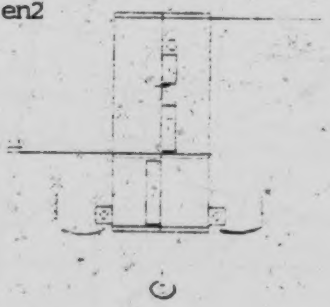
en *** en

names: step hop
early social:
national:
children's:
spectacular: M6(2.ab), M16(2.mb), M16(2.mg), M26(8.mg), M27(6.mg)
recent social:
related motifs: eo, ep, et, ev, fa, mh

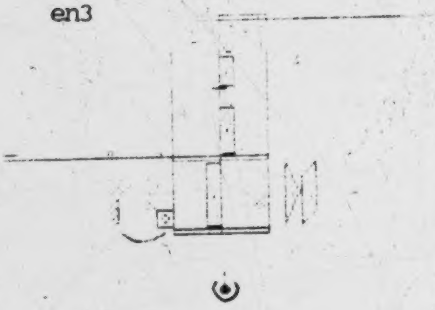
en1



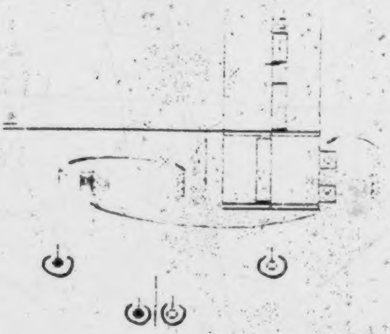
en2



en3



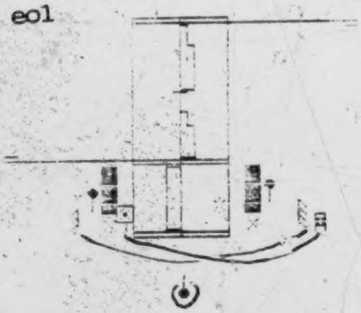
en4



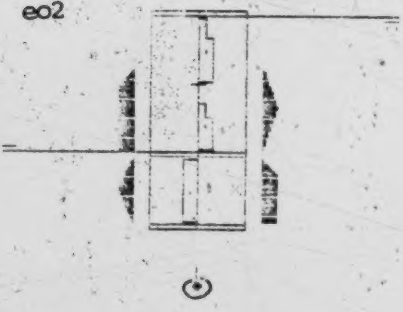
eo *** eo

names: step hop
early social:
national:
children's:
spectacular: K24(6.md), N65(3.5b)
recent social: N65(3.5b), N65(2.5b)
related motifs: en, ep, et, ev, fa, mh, sm1

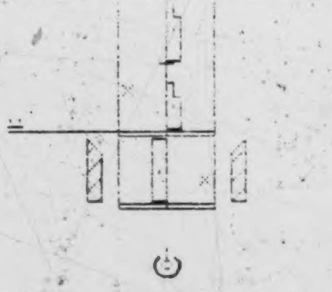
eo1



eo2



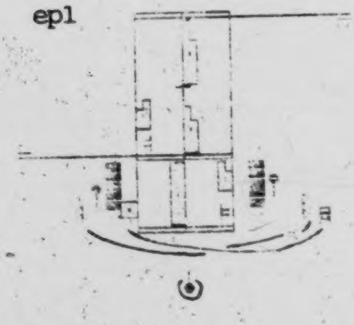
eo3



ep *** ep

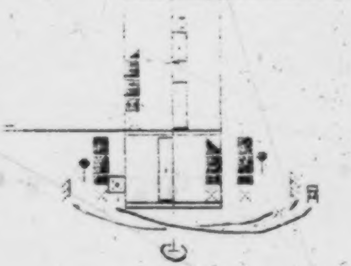
names: step hop
early social:
national:
children's:
spectacular: L32-3(6.ab)
recent social:
related motifs: en, eo, et, ev, fa, mh

ep1



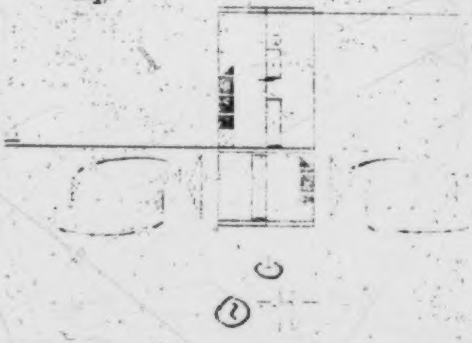
eq ** eq

eq1



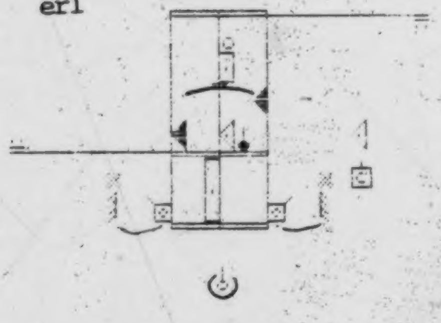
names: kick across
early social:
national:
children's:
spectacular: K22(2.ag)(2.ad), K23(4.md)
recent social:
related motifs: qml

eq2



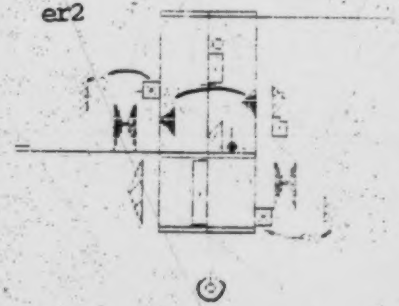
er ** er

er1



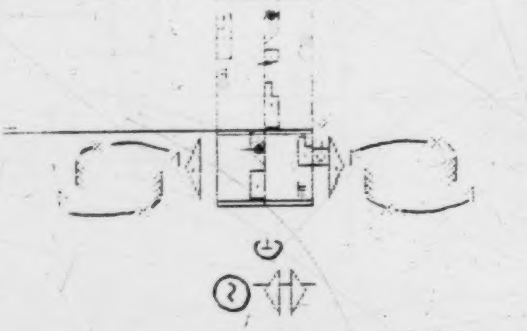
names: holubets'
early social:
national:
children's:
spectacular: K21(4.ag), M25(2.ag)
recent social: N32(2.5g)
related motifs: fr, qu

er2



es ** es

es1

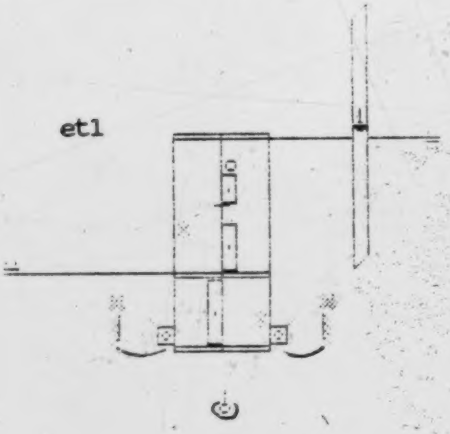


names: zmina
early social:
national:
children's:
spectacular: M12(4.ad)
recent social:
related motifs:

et ** et

names: step hop with a turn
early social:
national:
children's:
spectacular: M6(2.ag)
recent social:
related motifs: en, eo, ep, ev, fa, mh

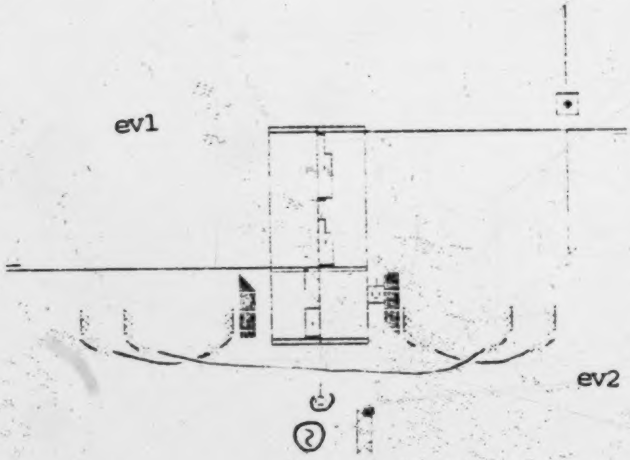
et1



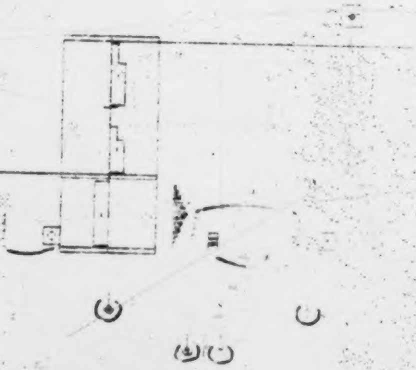
ev ** ev

names: step hop
early social:
national:
children's:
spectacular: K21(6.ab), L60-5(22.ad), M3(8.1g), M3(8.2b), M4(8.1b), M4(8.2g), M6(4.1g), M6(4.ab), M9(6.1g), M16(6.1g), M16(6.2b)
recent social:
related motifs: en, eo, ep, et, fa, mh

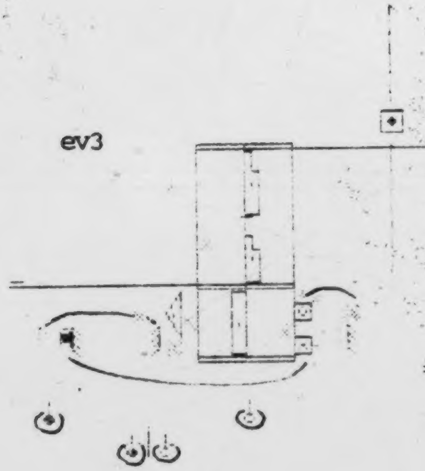
ev1



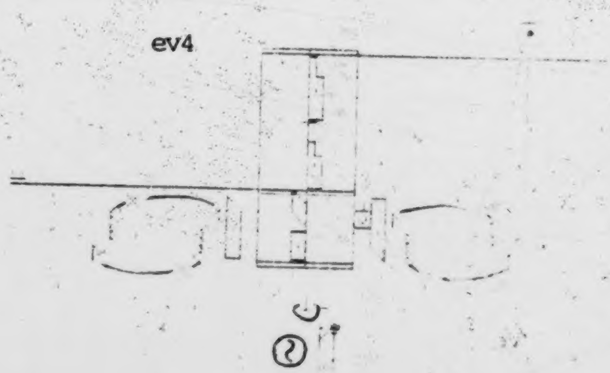
ev2



ev3



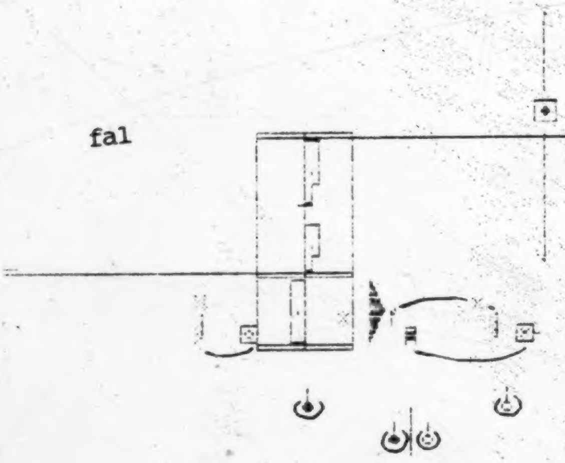
ev4



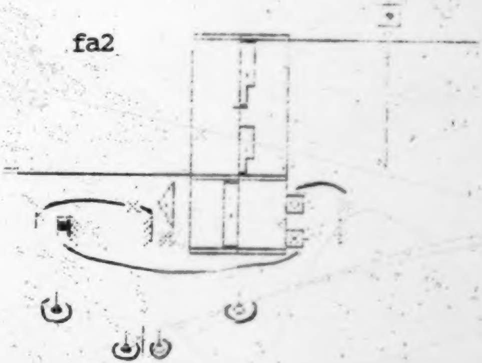
fa ** fa

names: step hop with a turn
early social:
national:
children's:
spectacular: M3(8.1b), M3(8.2g), M4(8.1g), M4(8.2b), M6(4.ag), M6(4.1b), M9(6.1b), M16(6.1b), M16(6.2g)
recent social:
related motifs: en, eo, ep, et, ev, mh

fa1



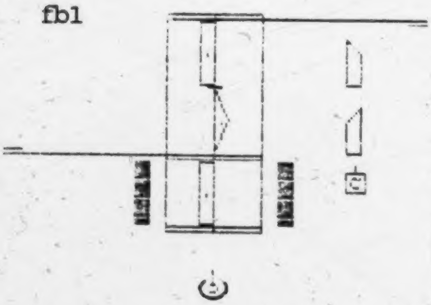
fa2



fb ** fb

names: bokovyi krok, side step
early social:
national:
children's:
spectacular: K31(6.md)
recent social:
related motifs: fc, fh, kf, md, mm, qn1

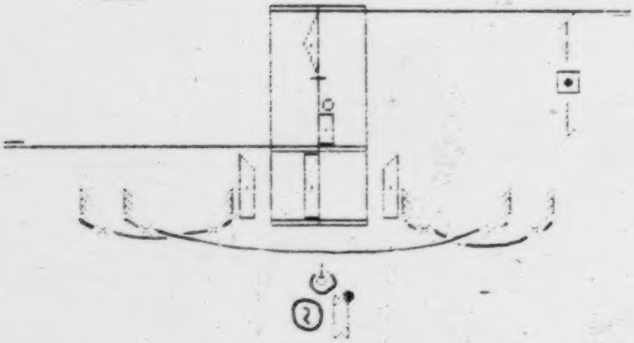
fb1



fc ** fc

names: bokovyi krok, side step
early social: A12-3(4.1g)
national:
children's:
spectacular:
recent social:
related motifs: fb, fh, kf, qn

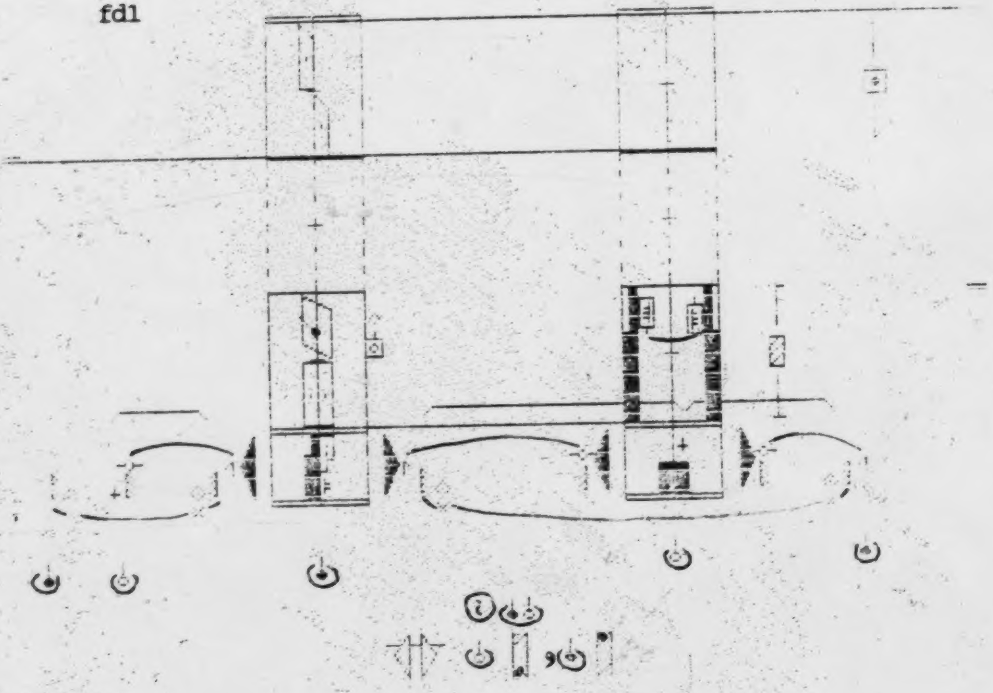
fc1



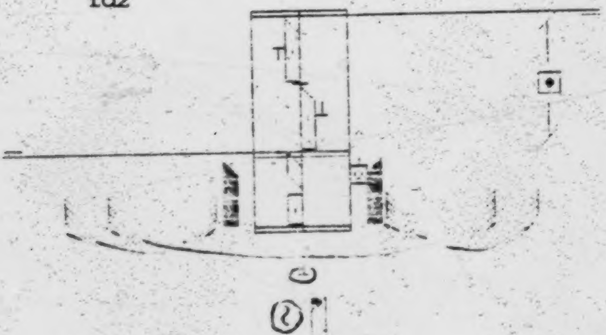
fd *** fd

names: walk, flying circle, rivna
early social: A1-3(14.1g), A3-4(5.1g), A6(3.1g), A6-7(4.1g), A9(5.1g), A12-3(11.1g)
national:
children's:
spectacular: L11-2(14.ab), L21(4.ab), L21(4.ag)
recent social: N79-82(23.4b), N187-90(24.3b), N253-5(18.2b), N256-7(13.2b), Q62-4(17.4b), Q122-3(15.4b)
related motifs: al, am, aq, ar, bv, ca, da

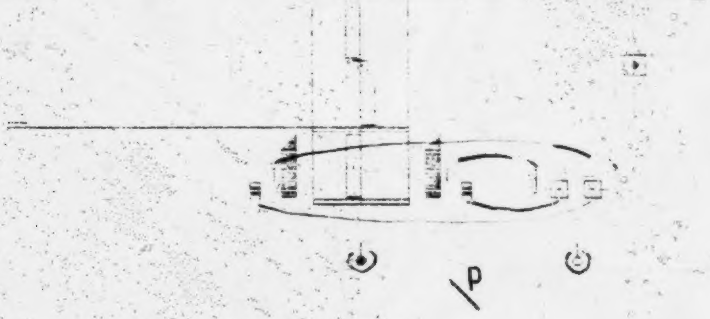
fd1



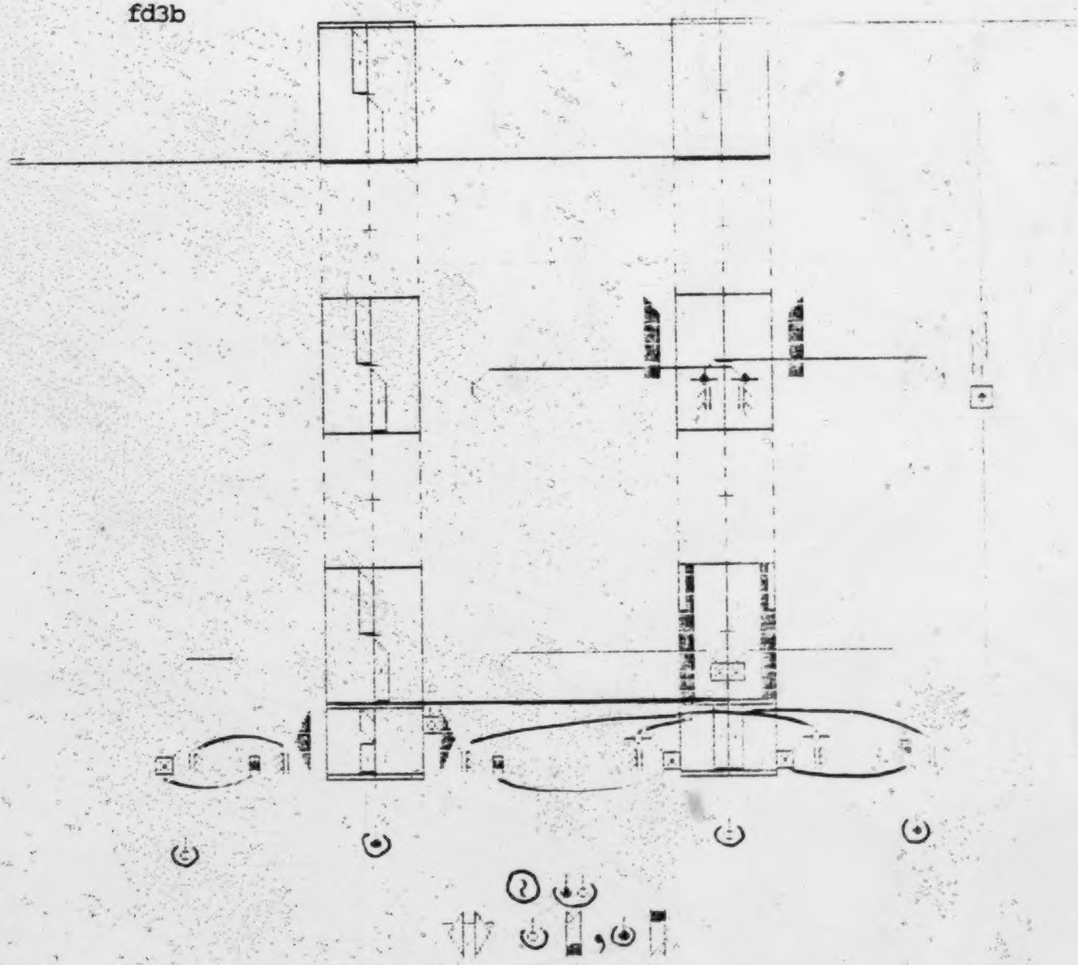
fd2



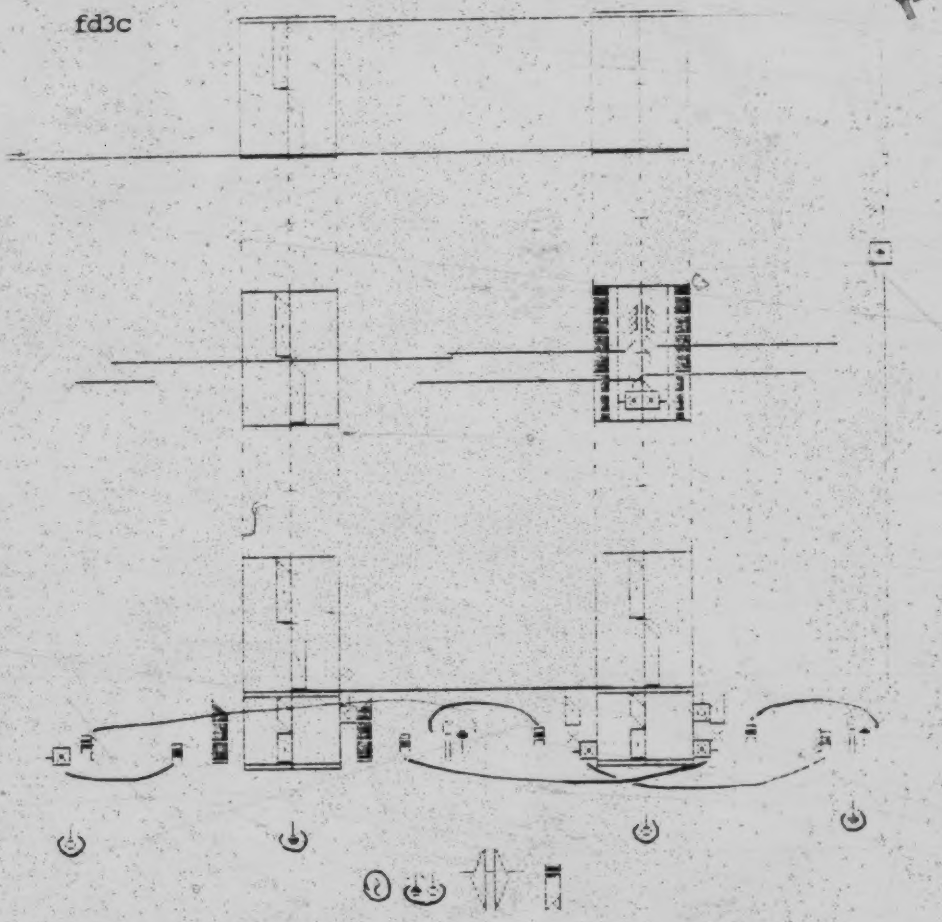
fd3a



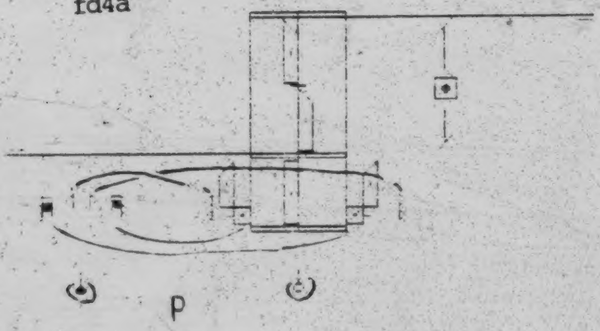
fd3b



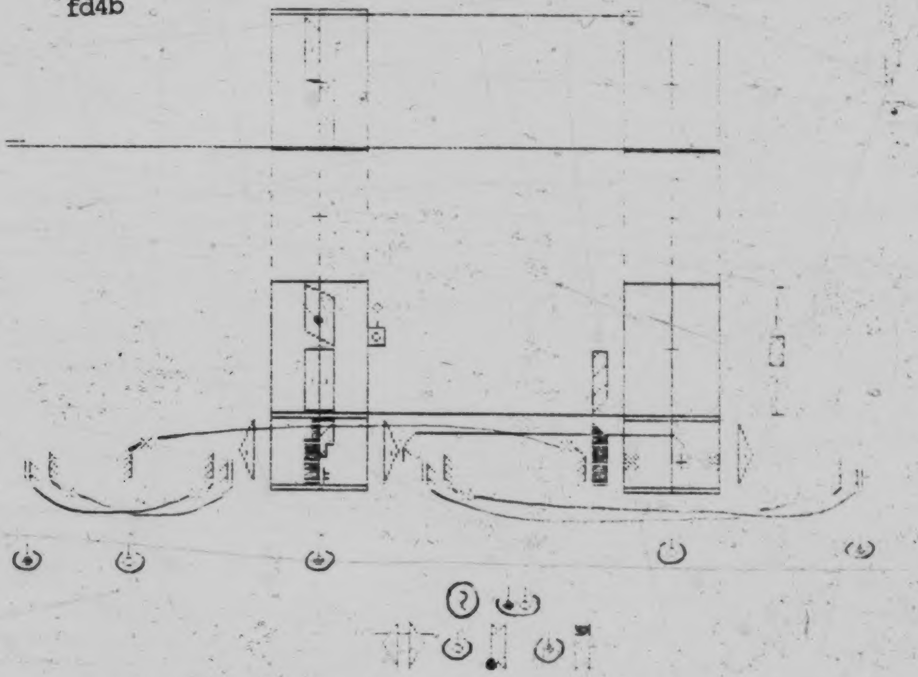
fd3c



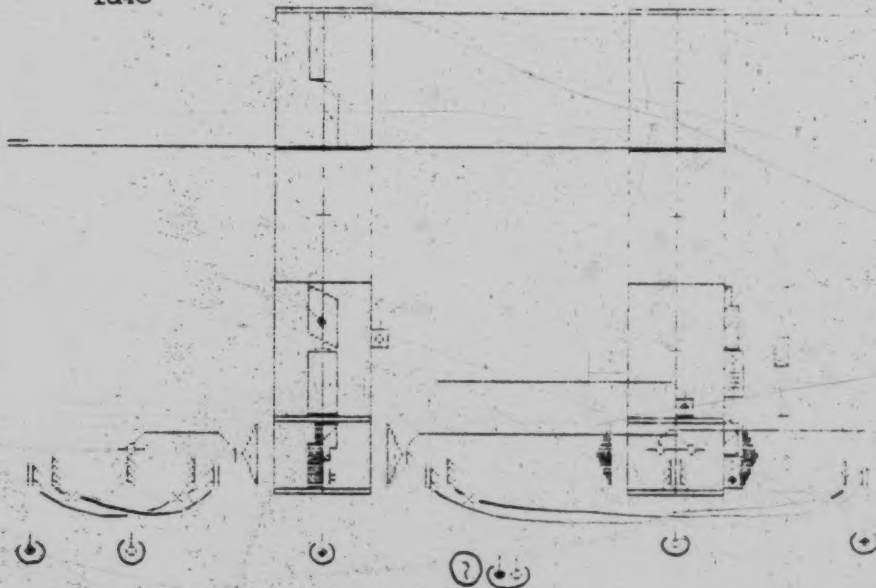
fd4a



fd4b



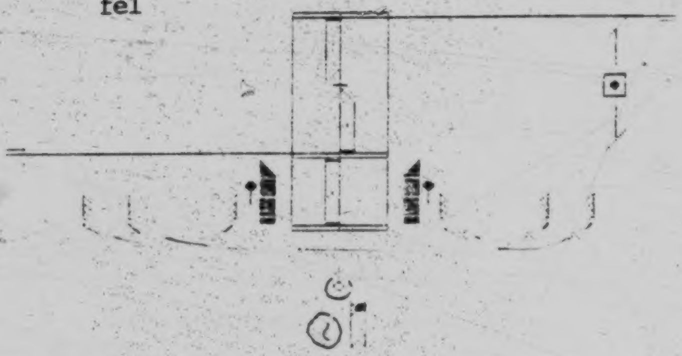
fd4c



fe *** fe

names: rivna, step across
early social: A3(5.1g)
national:
children's:
spectacular:
recent social:
related motifs: ei, ej, fd, ff

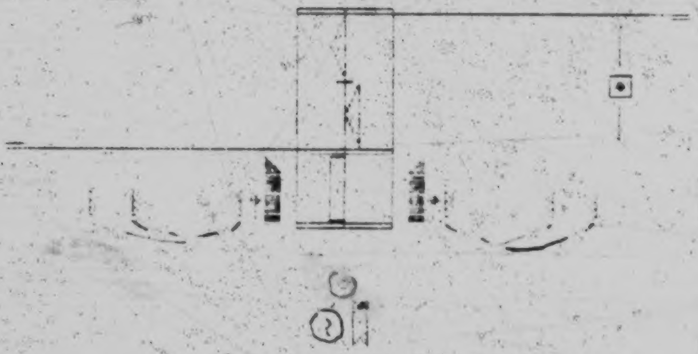
fe1



ff *** ff

names: rivna, step across
early social: A1-3(13.1g)
national:
children's:
spectacular:
recent social:
related motifs: ei, ej, fd, fe

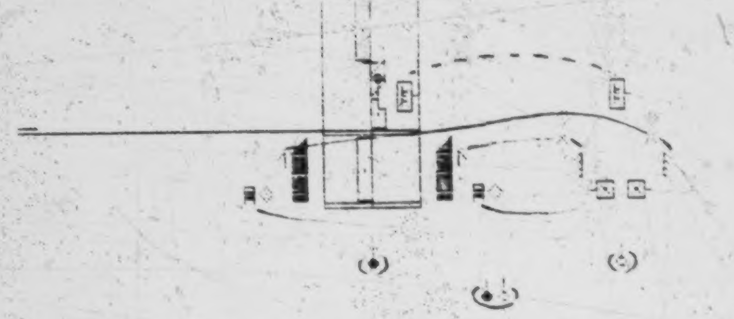
ff1



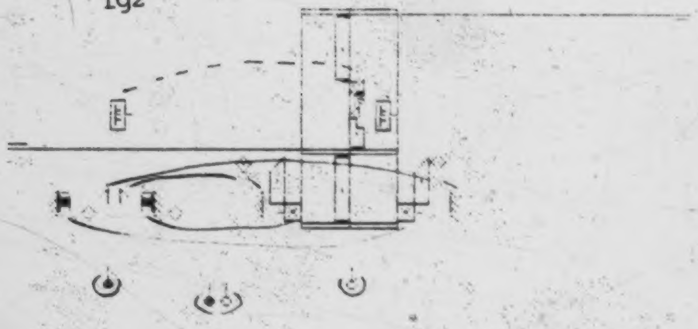
fg ** fg

names: poharenka
early social:
national:
children's:
spectacular: K18(8.ab), K18(8.ag)
recent social:
related motifs: ke, pa, pj

fg1



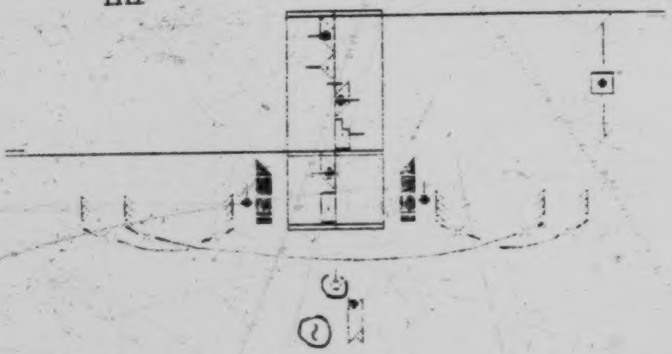
fg2



fh ** fh

names: bokovyi krok with a twist, side step with a twist
early social:
national:
children's:
spectacular: K19(12.ab), K12(16.ag)
recent social:
related motifs: fb, fc, kf

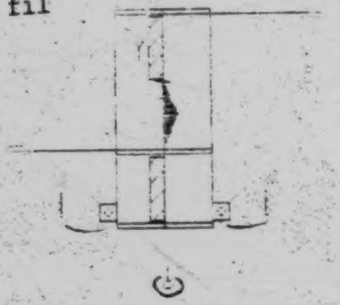
fh1



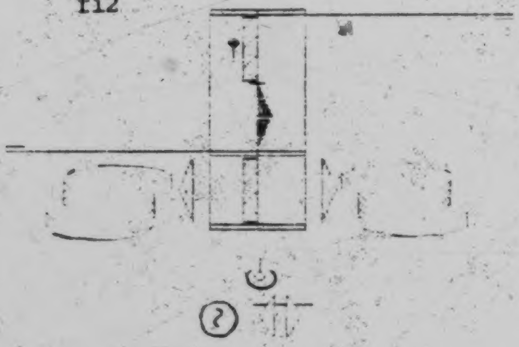
fi ** fi

names: prypadannia
early social:
national:
children's:
spectacular: M3(8.mg), M4(8.mg)
recent social:
related motifs: fj, mk

fi1

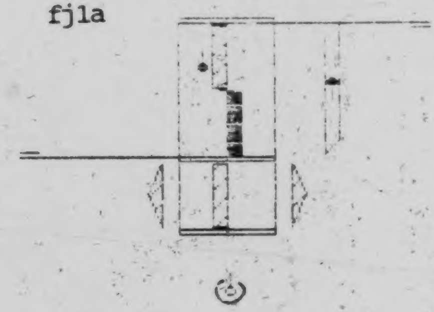


fi2



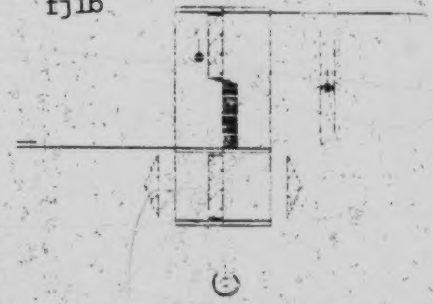
fj ** fj

fj1a



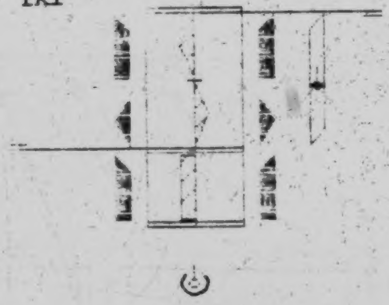
names: prypadannia with a turn
early social:
national:
children's:
spectacular:
recent social: N55(2.5g),
N55(4.5g), N197(6.5g)
related motifs: fi, mk

fj1b



fk ** fk

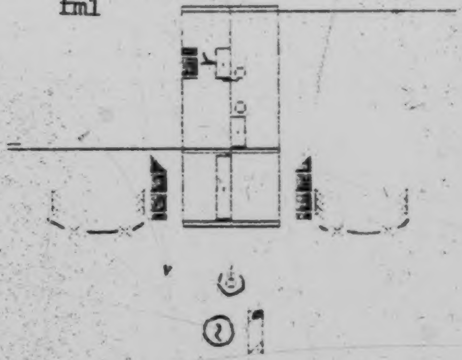
fk1



names: chaîné
early social:
national:
children's:
spectacular:
recent social: Q15-16(10.3g)
related motifs: as

fm ** fm

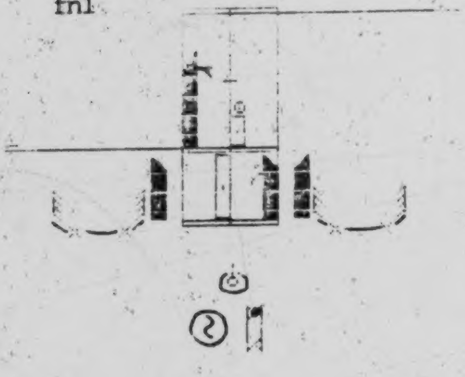
fm1



names: step touch
early social: A1(2.1g), A10(3.1g),
B15-6(15.1g), B19(4.1g)
national:
children's:
spectacular:
recent social:
related motifs: af, ap, db, fn

fn *** fn

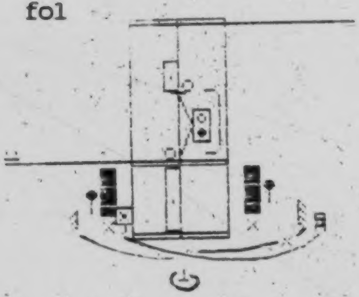
fn1



names: tupannia
early social: A11(3.1g)
national:
children's:
spectacular:
recent social:
related motifs: db, fm

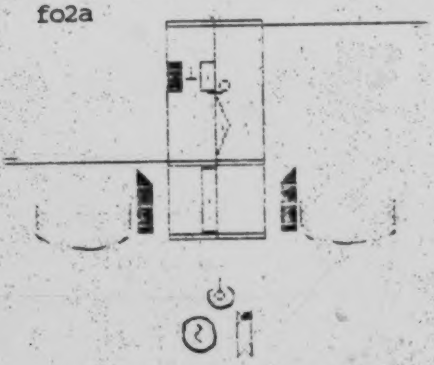
fo *** fo

fo1

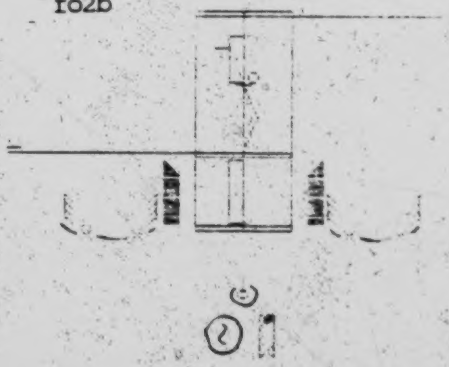


names: tupannia
early social: A4-5(8.1g),
A10(3.1g), A11-2(19.1g)
national:
children's:
spectacular: K26-7(16.ad)
recent social:
related motifs: ao, fm, fn, fp,
pb, pg, pi, rc, rd

fo2a

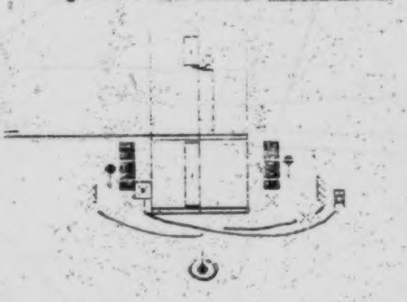


fo2b



fp ** fp

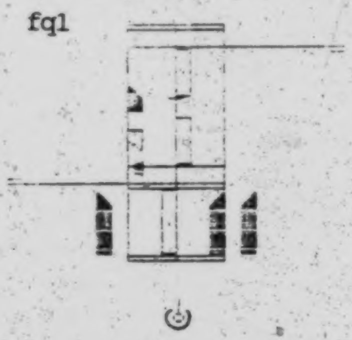
fp1



names: tupannia
early social:
national:
children's:
spectacular: K26(8.2b)
recent social:
related motifs: fm, fn, fo, pb, pg, pi, rc, rd

fq ** fq

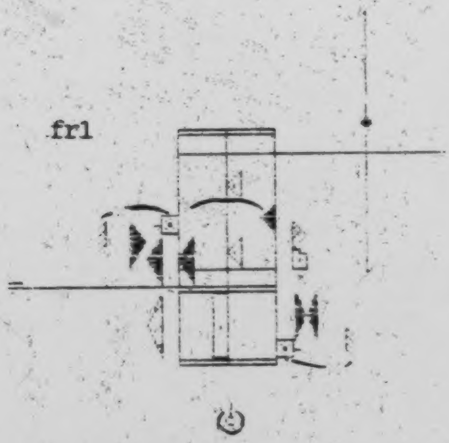
fq1



names: pereskok, over kick
early social:
national:
children's:
spectacular:
recent social: N32(2.5g)
related motifs: mo, np, qt, sd

fr ** fr

fr1

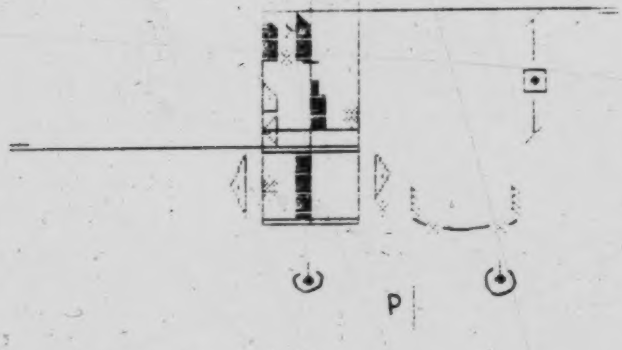


names: pidkivka turn, click turn
early social:
national:
children's:
spectacular:
recent social: N70(2.2g)
related motifs: ak, er, hk, no, oc, qu

fs *** fs

names: zhabka
early social:
national:
children's:
spectacular:
recent social: N232-3(12.2b)
related motifs:

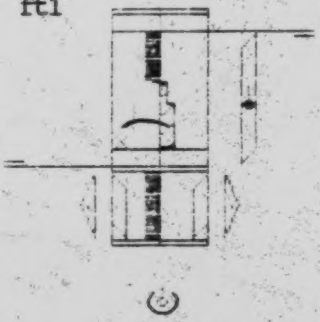
fs1



ft *** ft

names: posé turn
early social:
national:
children's:
spectacular: L41-2(8.1g)
recent social:
related motifs:

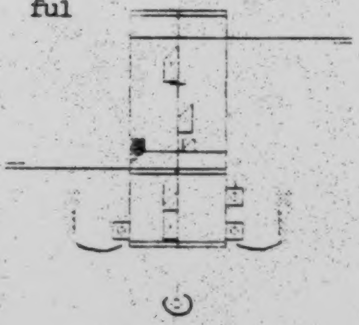
ft1



fu *** fu

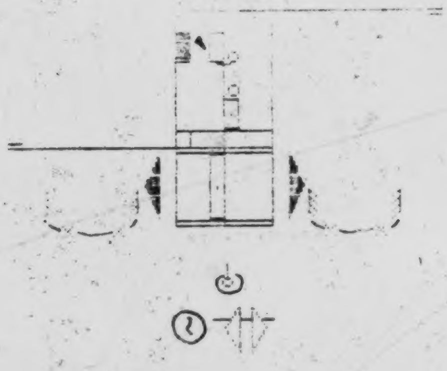
names: uneven run
early social:
national:
children's:
spectacular: L32(8.ag)
recent social:
related motifs: bb

fu1



fv ** fv

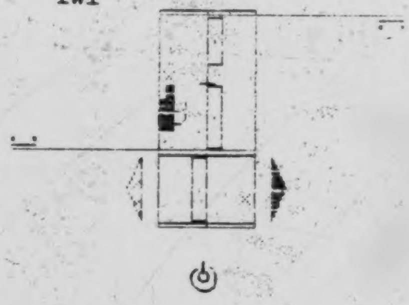
fv1



names: hutsul's'kyi drob, hop stamp
early social:
national:
children's:
spectacular: L47-8(4.ag)
recent social:
related motifs: aa, ab, ac, ad, ag, ai, ce, cf, cg, sk2

fw ** fw

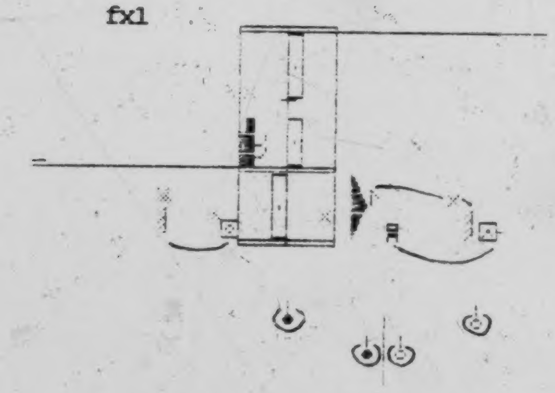
fw1



names: chovhanets'
early social:
national:
children's:
spectacular: L50(4.mg)
recent social:
related motifs: fx, gu, ht, pn, rd, ru

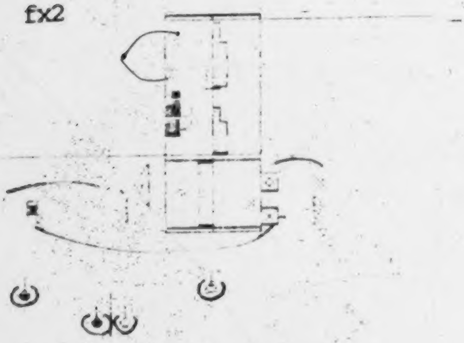
fx ** fx

fx1

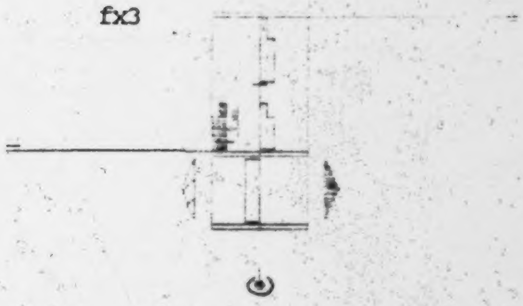


names: chovhanets'
early social:
national:
children's:
spectacular: L17-9(12.ab), L17-9(12.ag), L50(4.mg), L51(4.mg)
recent social:
related motifs: fw, gu, ht, pn, rd, ru

fx2

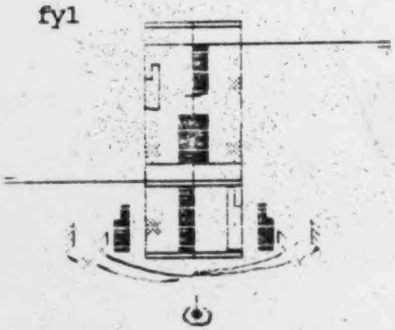


fx3



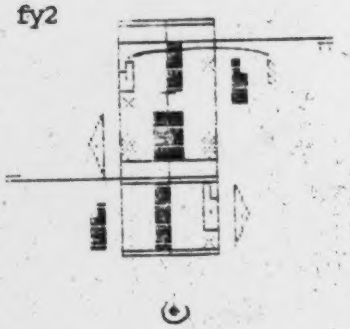
fy ** fy

fy1

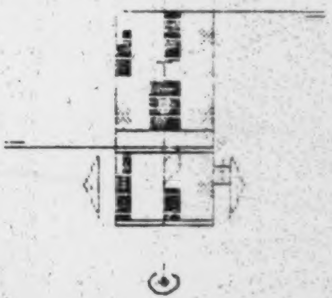


names: prysiadka
early social:
national:
children's: J7(4.ab)
spectacular: K10(4.1b)
recent social: Q113(2.8b)
related motifs: ga, gb, gc, gd, ge, gf, jg, kg, kh, nh

fy2

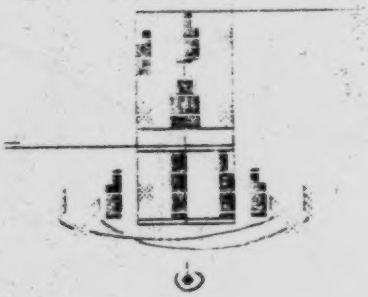


fy3



ga ** ga

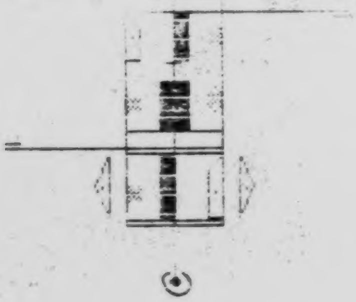
ga1



names: prysiadka
early social:
national: D9(8.ab)
children's:
spectacular:
recent social:
related motifs: fy, gb, gc, gd, ge, gf, jg, kg, kh, ng, pc, qq, sj

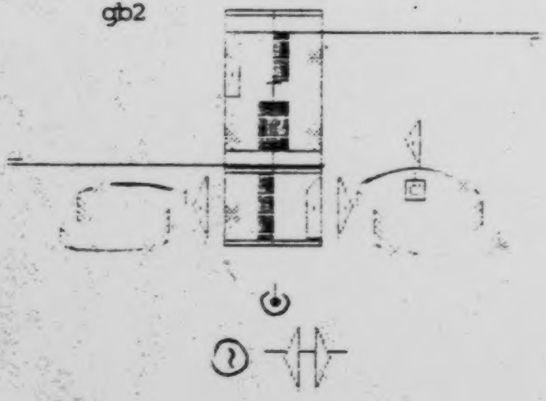
gb ** gb

gb1

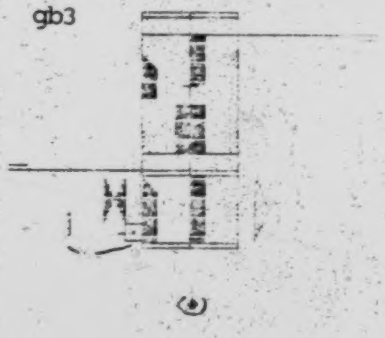


names: prysiadka
early social:
national:
children's: H21(4.ab), J13(2.ab)
spectacular: M26(5.mb), M27(4.mb)
recent social: N3(6.1b), Q10-11(8.1b), Q11(4.1b), Q84(2.7b), Q85(4.7b), Q109(8.9b), Q113(2.8b)
related motifs: fy, ga, gc, gd, ge, gf, jg, kg, kh, ki, pc, qq, sj

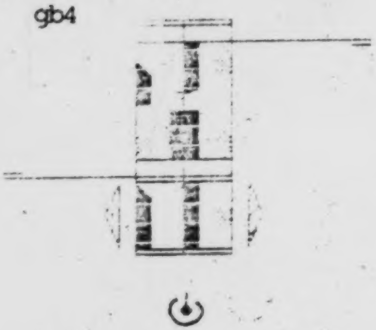
gb2



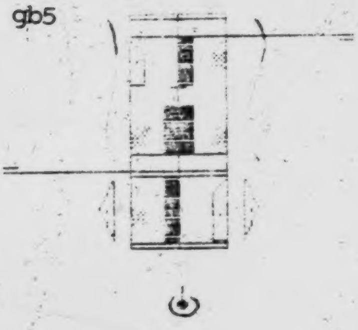
gb3



gb4



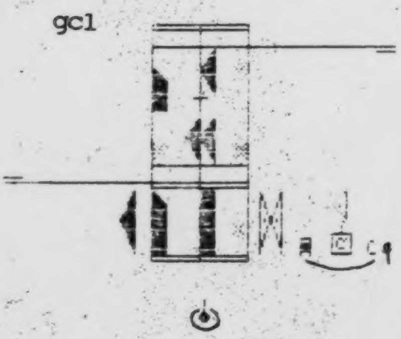
gb5



gc ** gc

names: bokova prysiadka, prysiadka to the side
early social:
national: E5-6(12.ab)111
children's:
spectacular:
recent social:
related motifs: fy, ga, gb, gd, ge, gf, jg, kg, kh, ng, qq

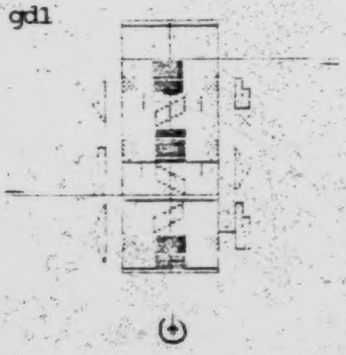
gc1



gd ** gd

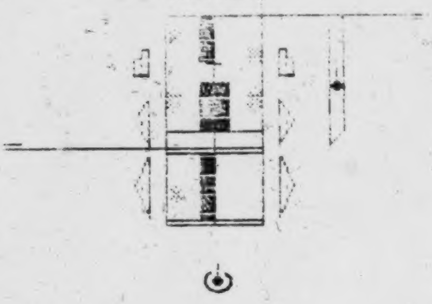
names: prysiadka across
early social:
national:
children's:
spectacular: K31(4.1b)
recent social:
related motifs: fy, ga, gb, gc, ge, gf, jg, kg, kh, ng

gd1



ge ** ge

ge1

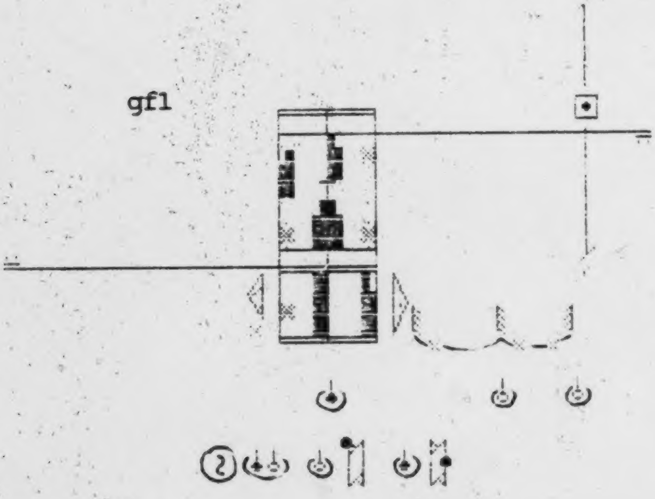


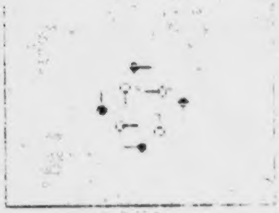
names: prysiadka with a turn
early social:
national:
children's:
spectacular:
recent social: Q83(2.7b)
related motifs: dn, fy, ga, gb, gc, gd, gf, jg, kg, kh, ng

gf ** gf

names: prysiadka with a turn
early social:
national: E12-3(16.ab)
children's:
spectacular:
recent social:
related motifs: fy, ga, gb, gc, gd, ge, jg, kg, kh, ng

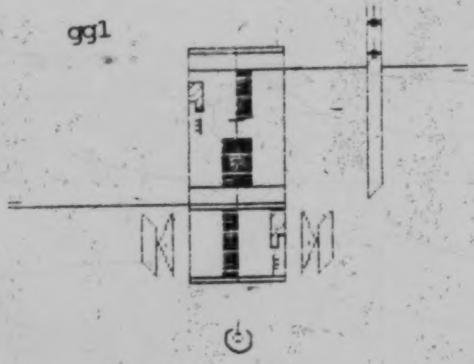
gf1





gg ** gg

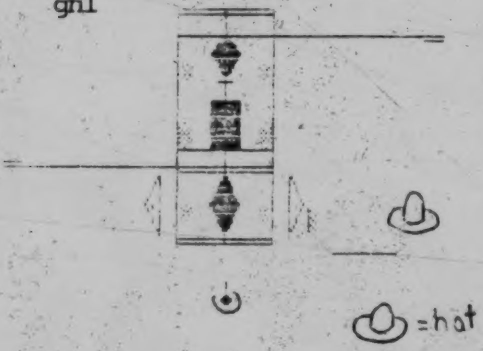
gg1



names: hop turn
early social:
national:
children's:
spectacular: M26(8.mg)
recent social:
related motifs:

gh ** gh

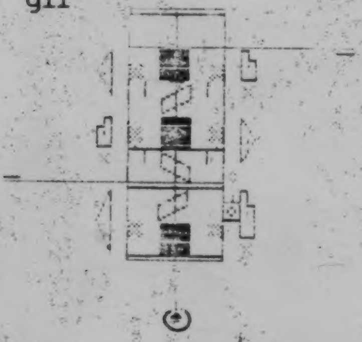
gh1



names: roznichka
early social:
national: D13-4(16.ab)
children's:
spectacular:
recent social:
related motifs: kq, pd, pe, pk, pq, ra, re

gi ** gi

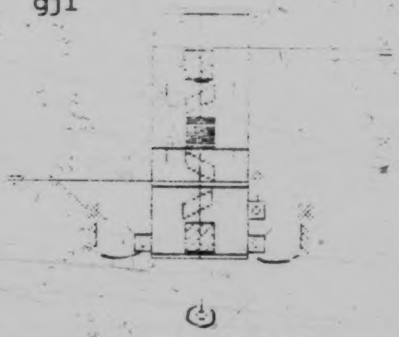
gi1



names: haiduk krut'
early social:
national:
children's:
spectacular: K4(8.ab), K6-7(16.ab), K47(7.ab)
recent social:
related motifs: km, mg, ni, qr

gj ** gj

gj1

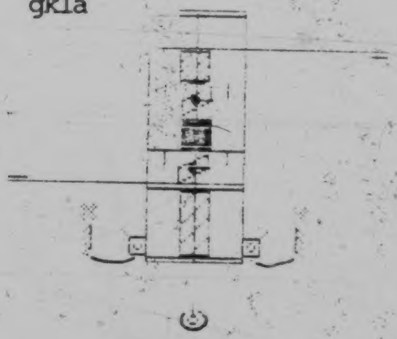


names:
early social:
national:
children's:
spectacular: K6(8.ag), K20(8.ag)
recent social:
related motifs: ko

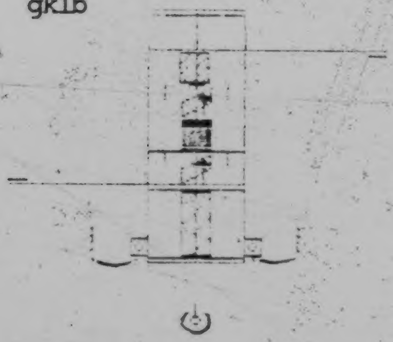
gk ** gk

names: sixth position turn
early social:
national:
children's:
spectacular: K37(4.ag), K51(8.ag)
recent social: N236(8.2g), P160-1(4.3g)
related motifs: nh

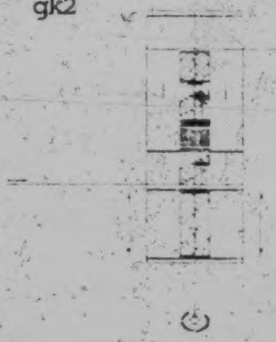
gk1a



gk1b



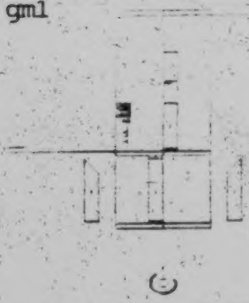
gk2



gm *** gm

names: kolomyikovyi skok
early social: A1(3.1g)
national:
children's:
spectacular:
recent social:
related motifs:

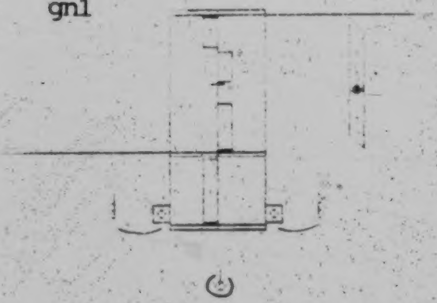
gm1



gn *** gn

names: step hop step
early social:
national:
children's:
spectacular: L57(7.ag)
recent social:
related motifs: go, mb, mc

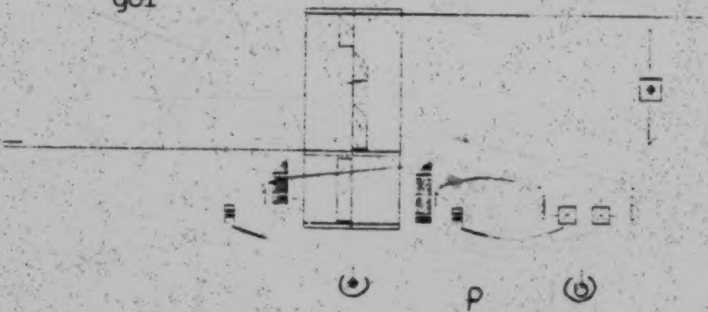
gn1



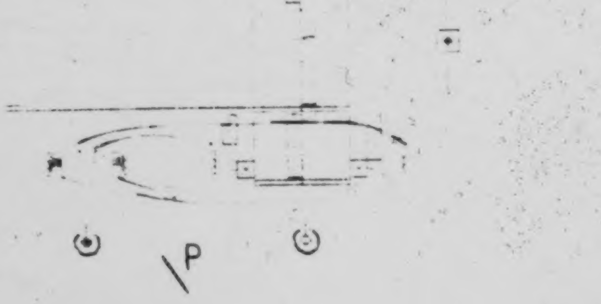
go *** go

names: step hop step
early social:
national:
children's:
spectacular: L16(4.ab), L16(4.ag)
recent social:
related motifs: gn, mb, mc

go1



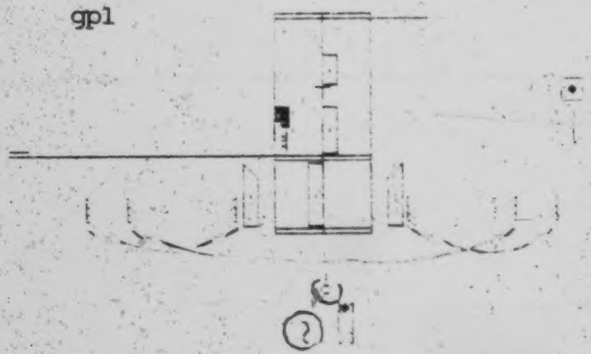
go2



gp ** gp

names: kolomyikovyi skok
early social: A3(2.1g)
national:
children's:
spectacular:
recent social:
related motifs:

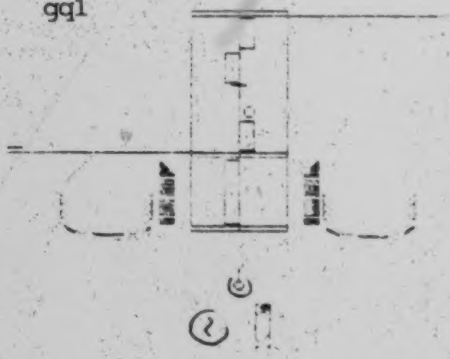
gp1



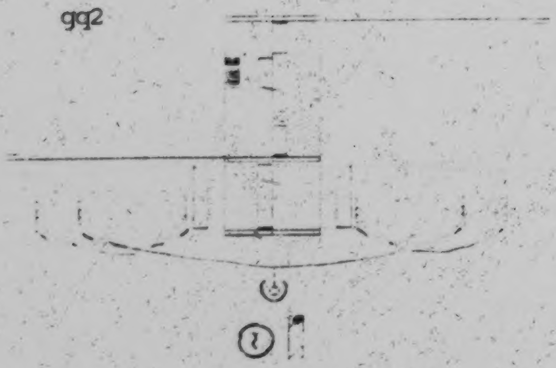
gq ** gq

names: rest step 1, step step step
early social: A10(3.1g),
A11(2.1g), A6(2.1g), B9(14.1g)
national:
children's:
spectacular:
recent social:
related motifs: gr, gs, gt, hc

gq1

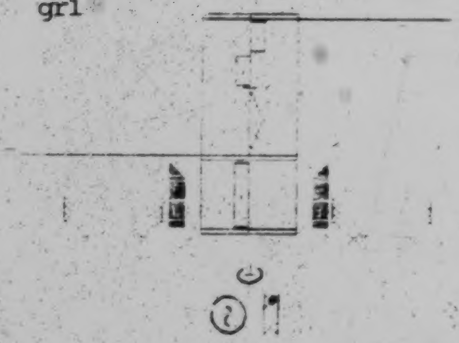


gq2



gr *** gr

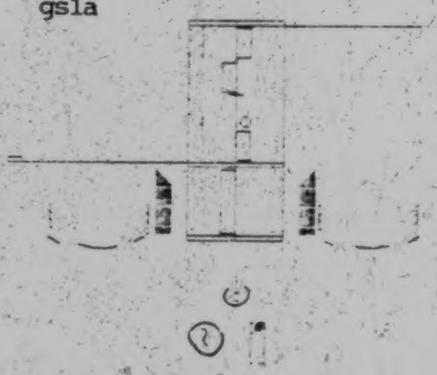
gr1



names: rest step 1, side step step
early social: A4-5(11.1g)
national:
children's:
spectacular:
recent social:
related motifs: gq, gs, gt, hc

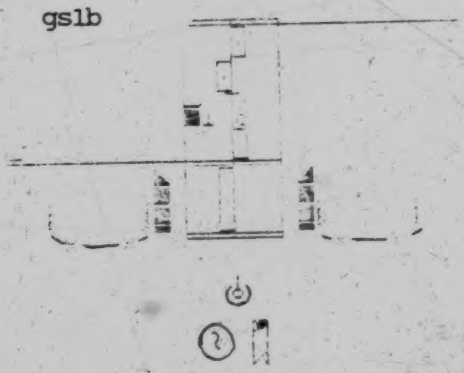
gs *** gs

gs1a



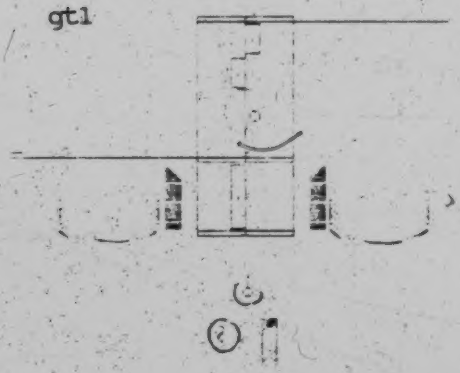
names: rest step 1, step step step
early social: A10-1(8.1g),
A11(7.1g)
national:
children's:
spectacular:
recent social:
related motifs: gq, gr, gt, hc

gs1b



gt *** gt

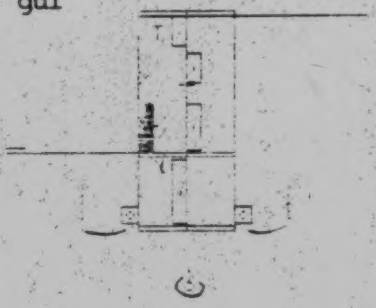
gt1



names: rest step 1, side step step
early social: A10(3.1g)
national:
children's:
spectacular:
recent social:
related motifs: gq, gr, gs, hc

gu *** gu

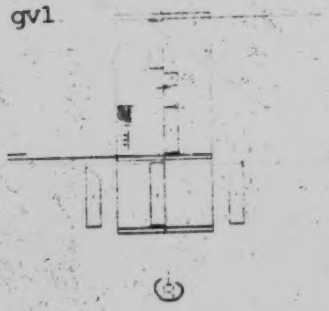
gu1



names: chovhanets'
early social:
national:
children's:
spectacular: L49(4.ag)
recent social:
related motifs: fw, fx, ht, pn, rd, ru

gv *** gv

gv1

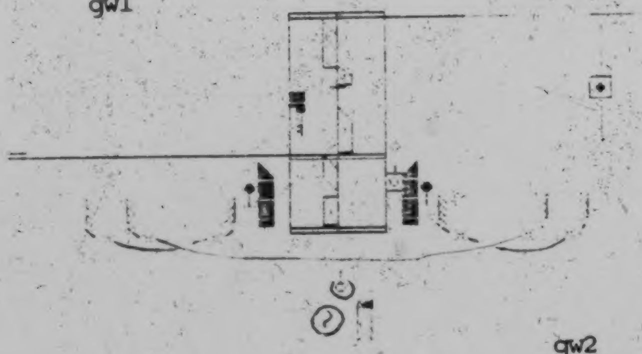


names: kolomyikovyi skok, pidskok
early social: A1(2.1g)
national:
children's:
spectacular:
recent social:
related motifs: gw, ha, hb

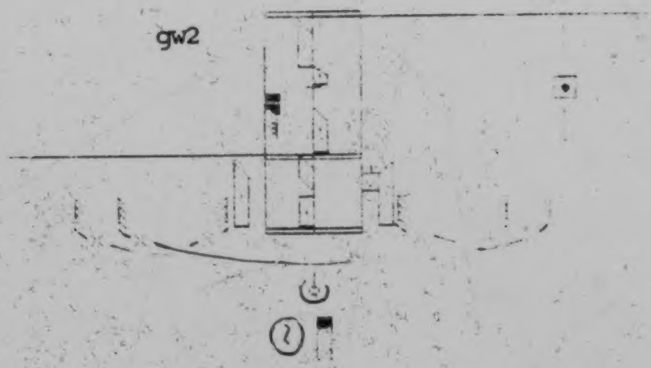
gw *** gw

names: kolomyikovyi skok, pidskok
early social: A1-3(16.1g),
A6-8(11.1g),
A13(7.2g)B5-6(17.1g)(6.1g),
B7-8(14.1g)(11.1g)(13.1g),
B12-4(18.1g), B14-5(5.1g),
B20-1(13.1g), B21-2(10.1g),
B23-4(8.1g)(7.1g)
national:
children's:
spectacular:
recent social:
related motifs: gv, ha, hb

gw1



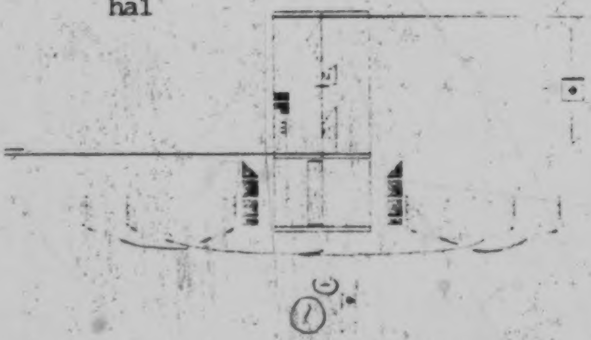
gw2



ha ** ha

names: kolomyikovyi skok, pidskok
early social: B12-4(18.1g), B20-1(11.2g)
national:
children's:
spectacular:
recent social:
related motifs: gv, gw, hb

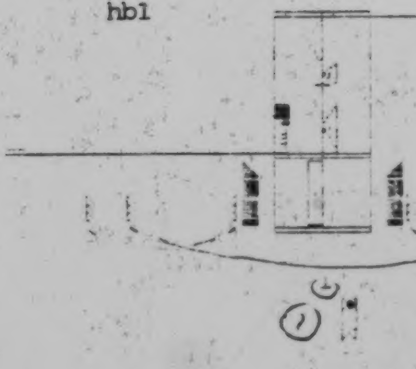
ha1



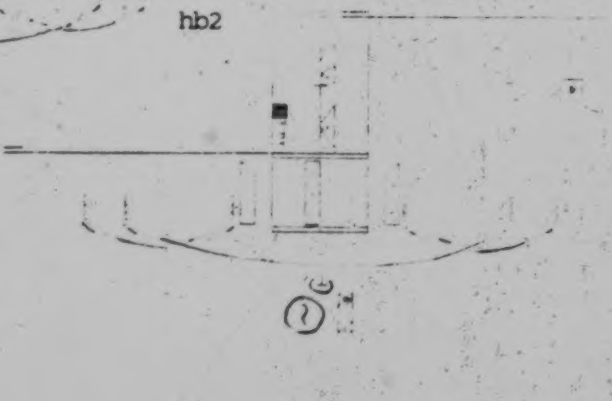
hb ** hb

names: kolomyikovyi skok, pidskok
early social: A1-3(15.1g), A3-4(4.1g), A6-8(13.1g), A8-9(10.1g), A13(5.1g)B3-4(12.ad), B21-2(10.1g), B23(6.1g)
national:
children's:
spectacular:
recent social:
related motifs: gv, gw, ha

hb1

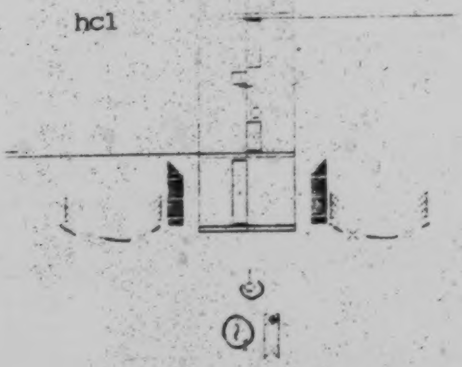


hb2



hc ** hc

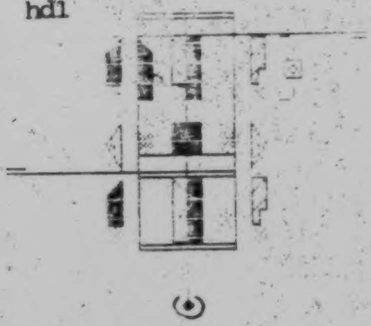
hc1



names: rest step 1, step step step
early social: A4-5(11.1g)
national:
children's:
spectacular:
recent social:
related motifs: gq, gr, gs, gt

hd ** hd

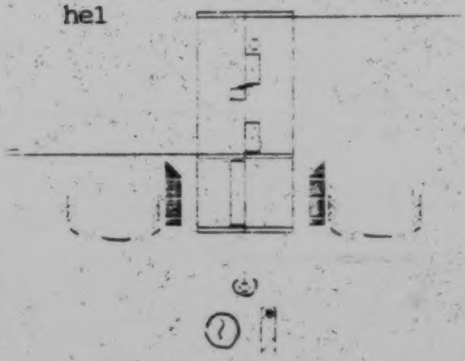
hd1



names: prysiadka pose
early social:
national:
children's:
spectacular:
recent social: N85(4.1b)rbl
related motifs: dk

he ** he

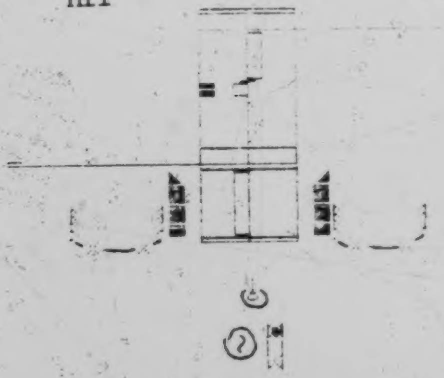
he1



names: rest step 2
early social: B16-9(25.1g)
national:
children's:
spectacular:
recent social:
related motifs:

hf *** hf

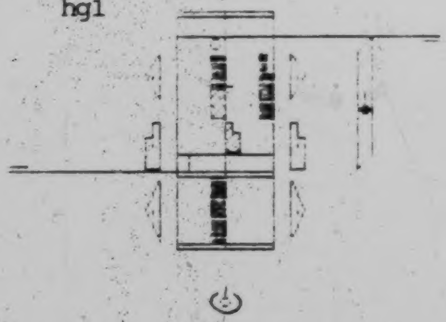
hf1



names: rest step 2
early social: A10(3.1g)
national:
children's:
spectacular:
recent social:
related motifs:

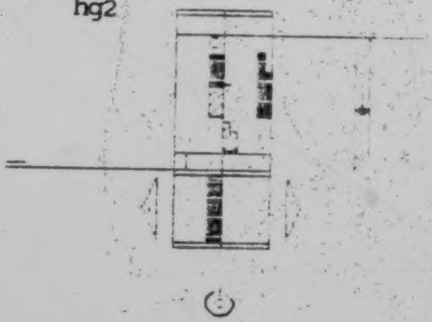
hg *** hg

hg1



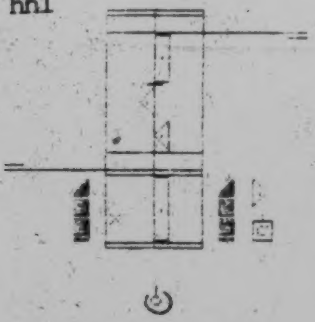
names: soutenue turn
early social:
national:
children's:
spectacular:
recent social: Q102-3(8.1g), Q102-3(12.1g)
related motifs:

hg2



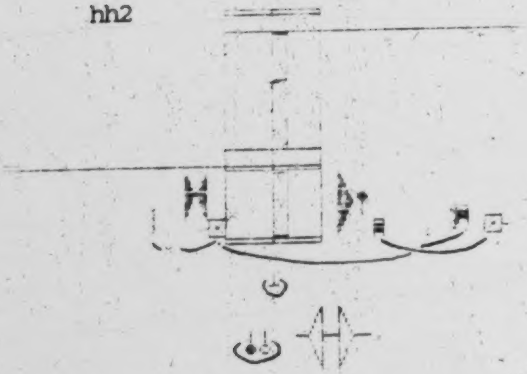
hh *** hh

hh1



names: kolomyikovyi pidskok, hop step step
early social:
national:
children's:
spectacular:
recent social: N22(4.5g), D20(8.ad)
related motifs: hi, hj, ho, hq, hr, hs

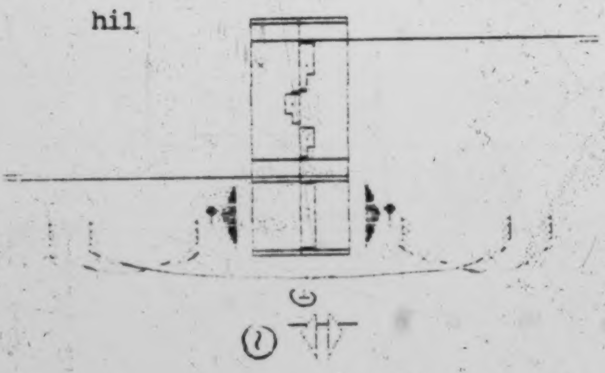
hh2



hi ** hi

names: kolomyikovyi pidskok
backwards, hop step step backwards
early social:
national: D19(8.ad)
children's:
spectacular:
recent social:
related motifs: hh, hj, ho, hq, hr, hs

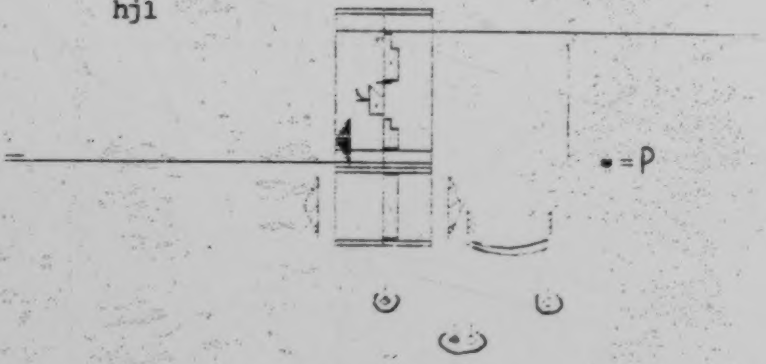
hi1



hj *** hj

names: kolomyikovyi pidskok with a turn, hop step step with a turn
early social:
national:
children's:
spectacular:
recent social: N275-7(10.1b)
related motifs: hh, hi, ho, hq, hr, hs

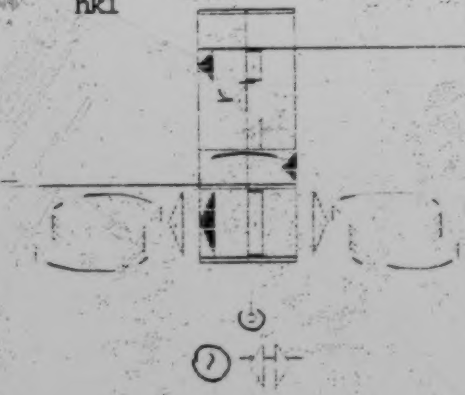
hj1



hk *** hk

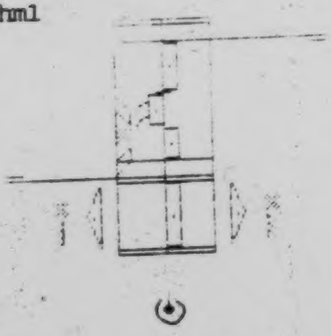
names: pidkivka skladna
early social:
national:
children's:
spectacular:
recent social: P10-2(20.20g)
related motifs: ak

hk1



hm ** hm

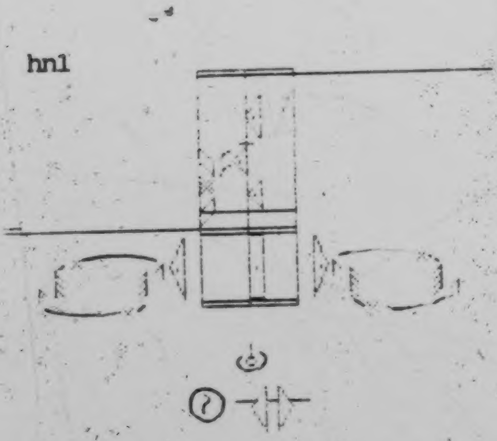
hm1



names: sverdlo, coffee grinder
early social:
national:
children's:
spectacular: K14-5(12.ab)rm1
recent social:
related motifs: em, hn, kd, rm, sq

hn ** hn

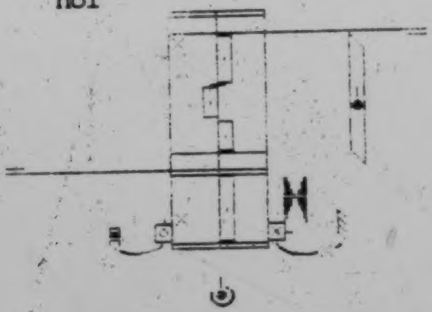
hn1



names: sverdlo, coffee grinder
early social:
national:
children's:
spectacular:
recent social: P7-10(14.20g)rc1, P120-3(22.7g)
related motifs: em, hm, kd, rm, sq

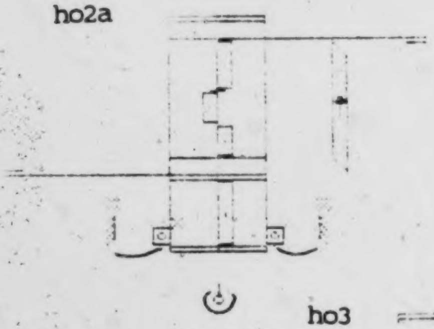
ho ** ho

ho1

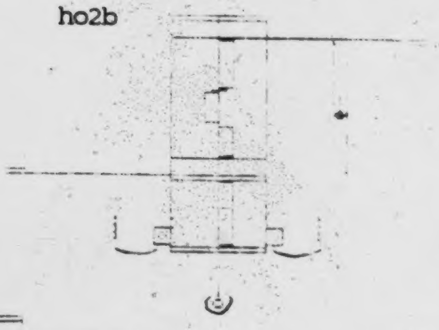


names: kolomyikovyi pidskok with a turn, hop step step with a turn
early social:
national:
children's:
spectacular: K4(8.ag), K10-1(16.2g), P14-5(8.2b)
recent social: P29-31(13.4g), P100-1(8.4g), P111-2(6.3g)
related motifs: hh, hi, hj, hq, hr, hs, rn1a, rn1b

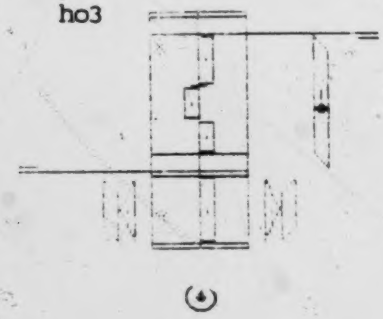
ho2a



ho2b

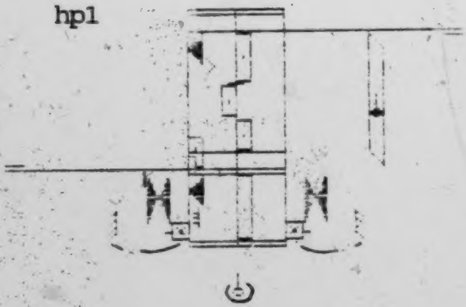


ho3



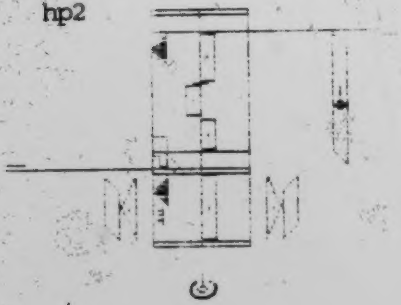
hp ** hp

hp1

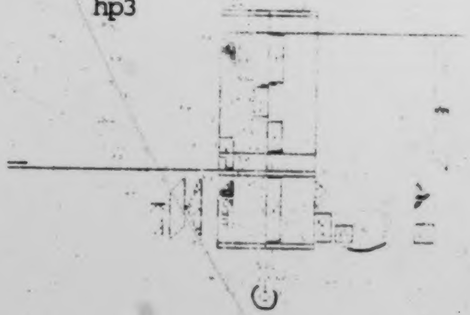


names: obertas
early social:
national:
children's:
spectacular: K7(8.ag), N16-7(12.2g)
recent social: N49-51(17.1g), P117-8(12.3g), N141(5.1g), N141-2(14.5g)
related motifs:

hp2



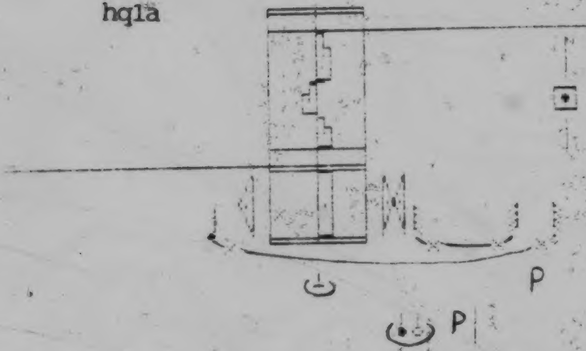
hp3



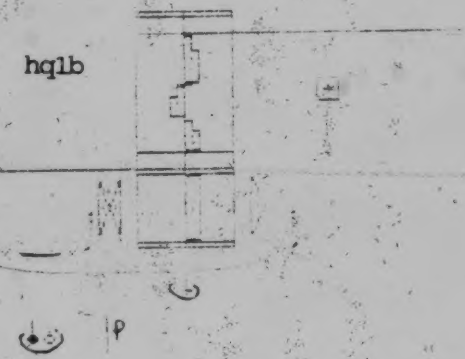
hq ** hq

names: kolomyikovyi pidskok, hop step step
early social:
national: E4(8.ad), E7(8.ad), K10-1(16.md)
children's:
spectacular:
recent social: P1-2(8.2g), P2-4(13.2d), P36-7(16.4g), P38-9(8.2d), P81-2((6.2g), P112-3(10.2d), P133-4(8.2b), P135-6(17.4d)
related motifs: hh, hi, hj, ho, hr, hs, rs1, rt1

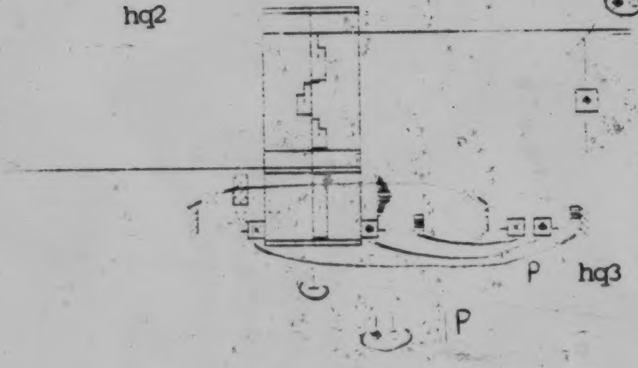
hq1a



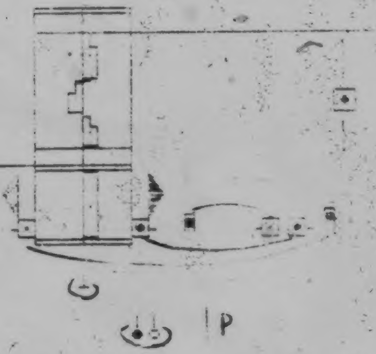
hq1b



hq2



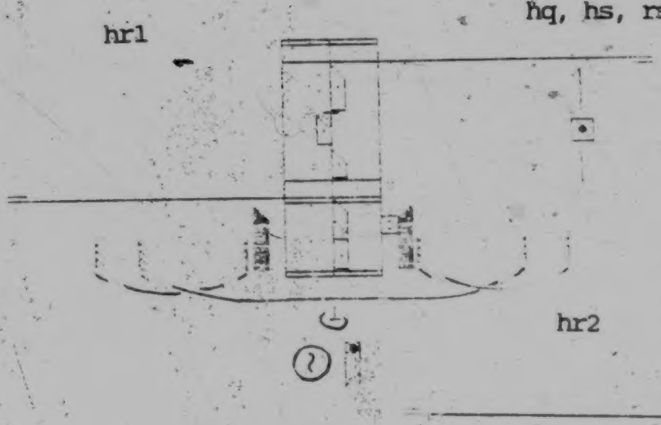
hq3



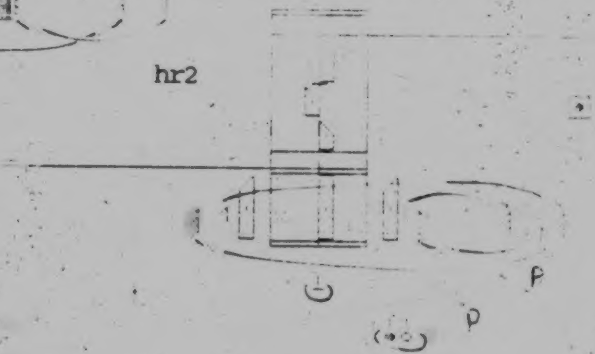
hr ** hr

names: kolomyikovyi pidskok, hop step step
early social: B12-4(18.1g), B14-5(3.1g)
national: D17-8(16.ad), E9-10(16.ad)
children's:
spectacular:
recent social: N128-9(16.2g)
related motifs: hh, hi, hj, ho, hq, hs, rs1, rt1

hr1



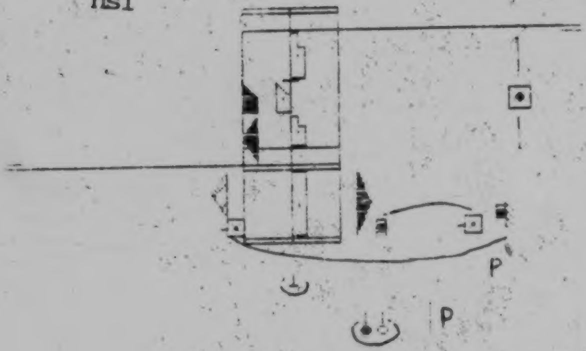
hr2



hs ** hs

names: kolomyikovyi pidskok, hop step step
early social:
national:
children's:
spectacular:
recent social: N275-6(10.2d)
related motifs: hh, hi, hj, ho, hq, hr, rs1, rt1

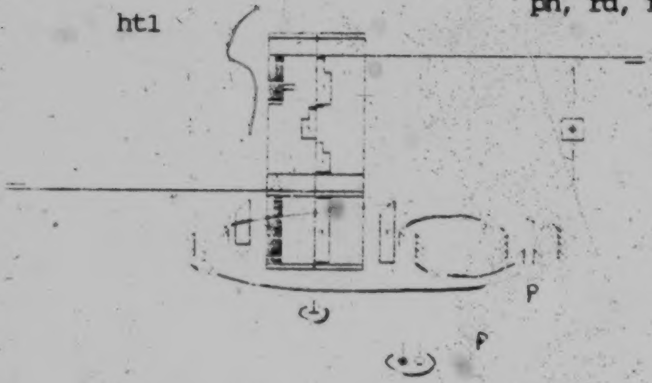
hs1



ht ** ht

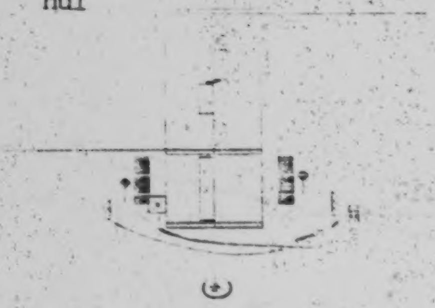
names: kolomyikovyi pidskok z chovhantsem
early social:
national: *F8-9(?r.ad), *F11-2(?r.ad), *F17-8(?r.ad)
children's:
spectacular:
recent social:
related motifs: fw, fx, gu, hh, pn, rd, ru

ht1



hu ** hu

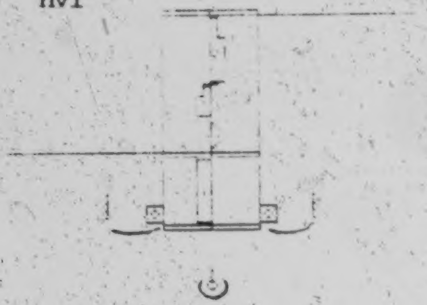
hu1



names: step step step
early social:
national:
children's:
spectacular: K16(8.ab)
recent social:
related motifs: gq, hv

hv ** hv

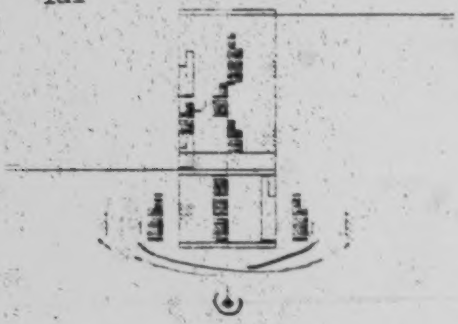
hv1



names: step step step
early social:
national:
children's:
spectacular: K16(8.ag)
recent social:
related motifs: gq, hu

ia ** ia

ia1



names: prysiadka vykhyliasnyk
early social:
national: *F10(?r.ab)
children's:
spectacular:
recent social:
related motifs:

ib ** ib

names: dribushechka, pokhid skladnyi, plain step, one-two-three, polka step, basic step, pereminnyi krok

early social: A10-1(7.1g), A11-2(4.1g), B9-10(30.1g), B14(4.1g), B15(4.1g), B15-6(9.1g), B27(12.1g)

national: D16(6.ad), D4(8.ab), D4(8.ag), E8(8.ad), E11(8.ab), E11(8.ag)

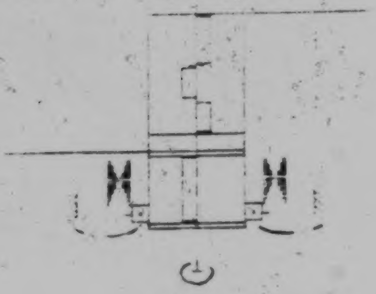
children's: G2(3.ag), G2(4.ab), G2(4.ab), G4(8.ag), G8(6.ab), G10(8.md), G11(8.mg), G12(4.mg), G12(8.ab), G12(8.mg), G14(8.ab), G14(8.ag), H2(4.md), H2(8.mg), H5(6.mg), H5(8.md), H8(6.ad), H11(4.ad), H14(4.ad), H14(4.ad), H18(4.ab), H18(8.ag), H26(4.ad), H20(4.ad), H23(8.ad), H25(8.ab), H27-8(8.ad), H29(8.ad), J12(4.ab), J15(2.md), J16-7(6.mg), J19(2.ad), J21(4.ad), J22(2.ab), J23(4.ab)

spectacular: K17(8.ad), K44(4.ad)

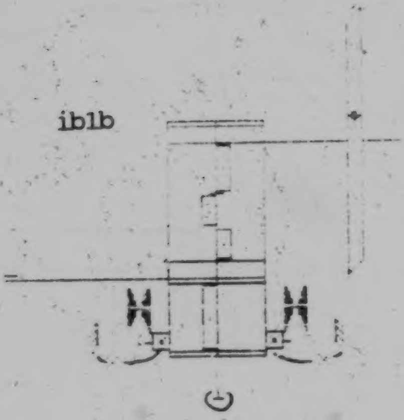
recent social: N51(4.5g), N235(4.2g), Q27(4.3g), Q56(4.1b), Q56(4.1g)

related motifs: ic, ig, ik, ip, iq, it, iv, ja, jc, jd, je, od, of, og, oh, oi, pk, re, ro, rq

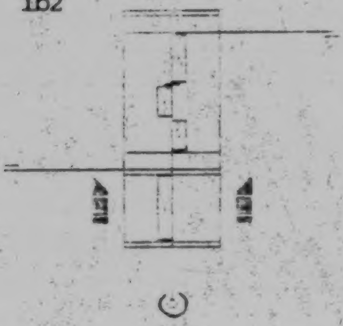
ib1a



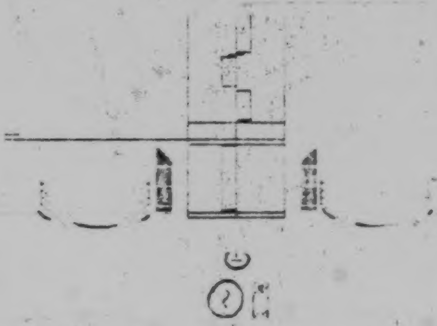
ib1b



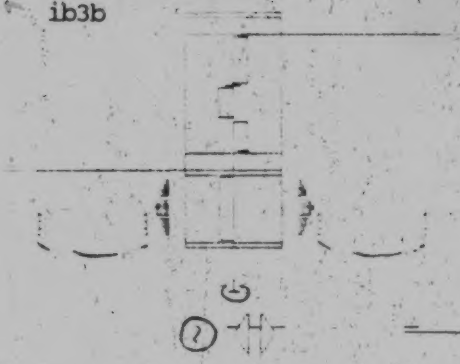
ib2



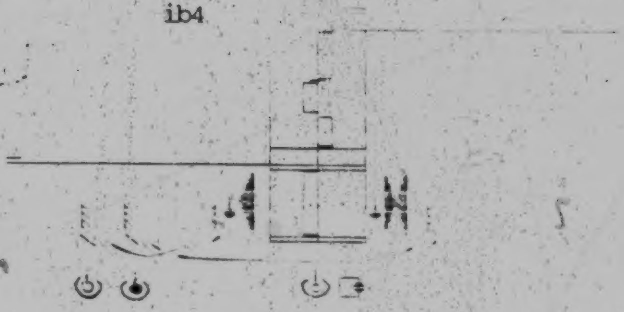
ib3a



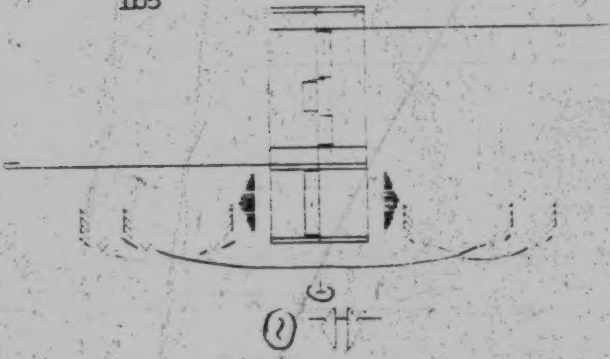
ib3b



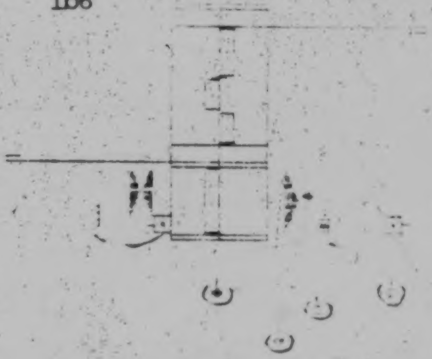
ib4



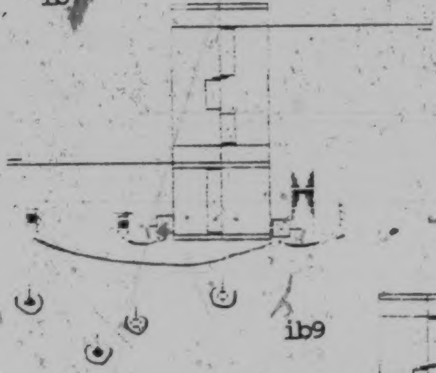
ib5



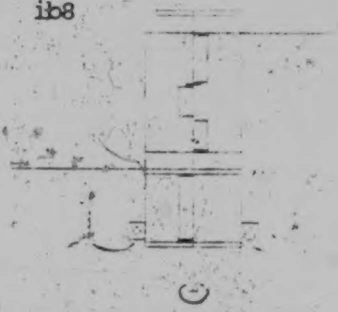
ib6



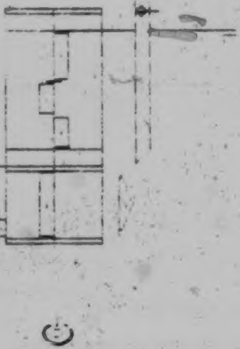
ib7



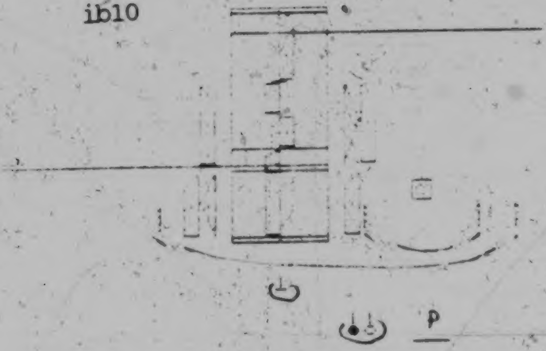
ib8



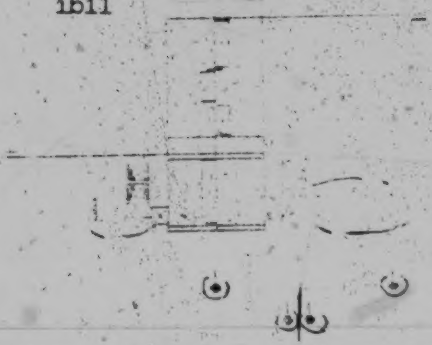
ib9



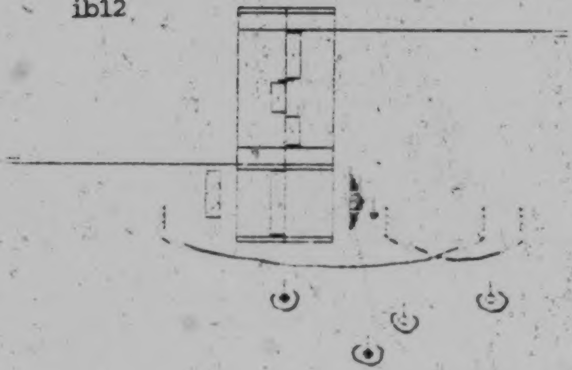
ib10



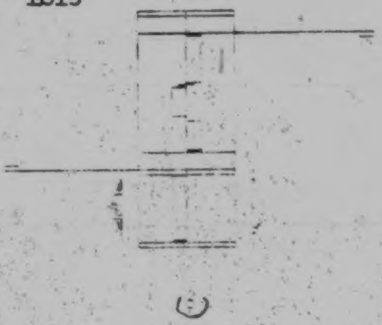
ib11



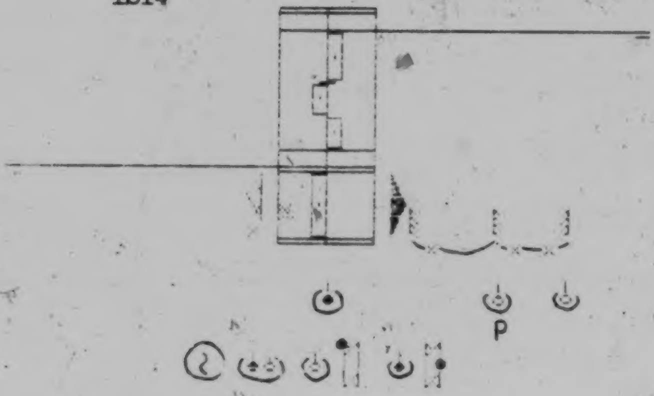
ib12

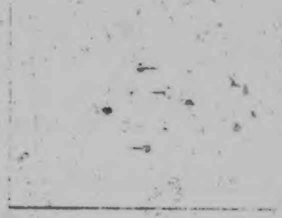


ib13

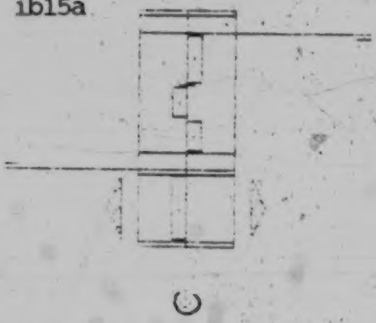


ib14

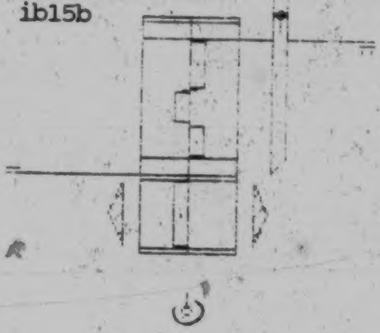




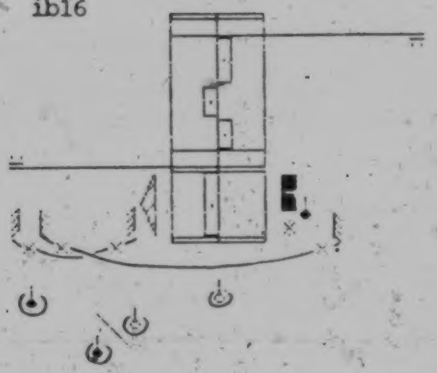
ib15a



ib15b



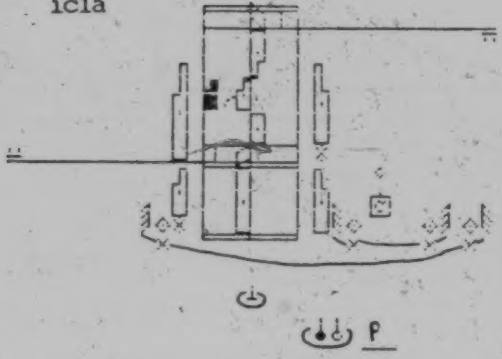
ib16



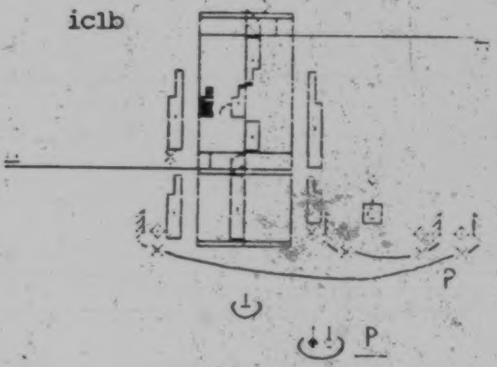
ic ** ic

names: siianka
early social:
national:
children's:
spectacular: K8(8.md), K8(8.md)
recent social:
related motifs: ib

ic1a



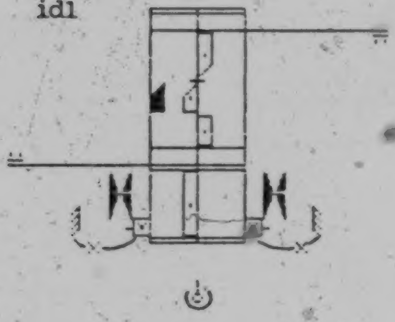
ic1b



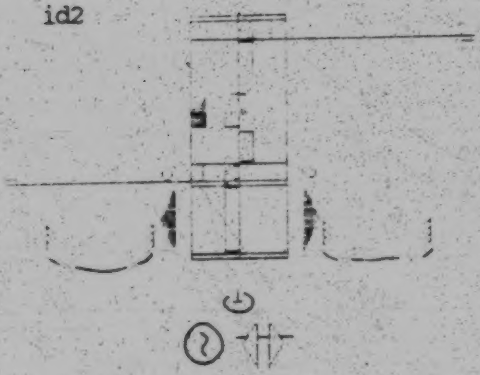
id ** id

names: tynok, cross over, pas de basque
early social:
national: *F4(?r.ad)
children's: J5(2.ad)
spectacular:
recent social: Q24(2.6g)
related motifs: ih, ij, io, is, oe, om, rj, rk, rn

id1



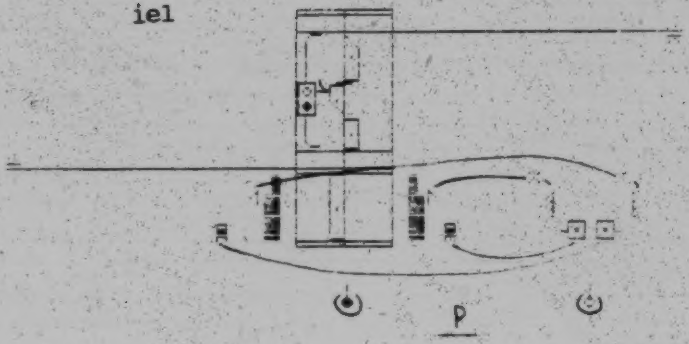
id2



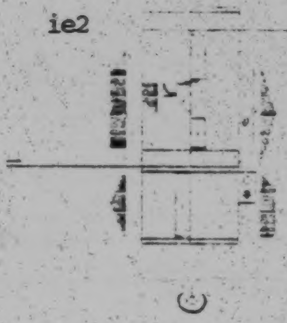
ie ** ie

names: tynok nazad, balance
early social:
national:
children's:
spectacular: L9(2.ab), L20(6.ab), L20(6.ag), L55-6(6.ag)
recent social: N21(2.5g)
related motifs: if, iu, sp

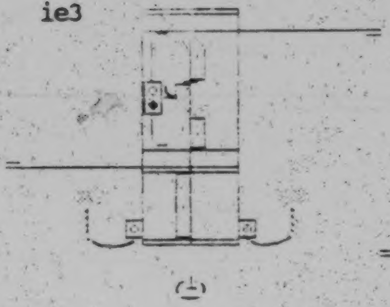
ie1



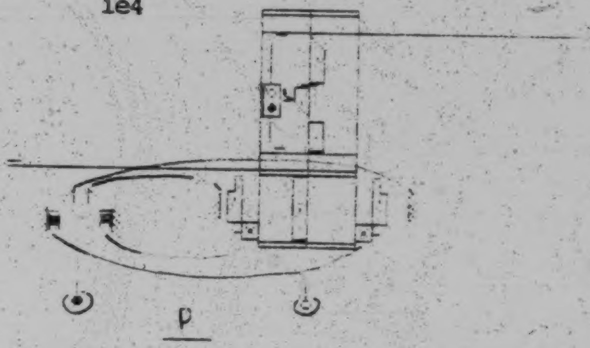
ie2



ie3



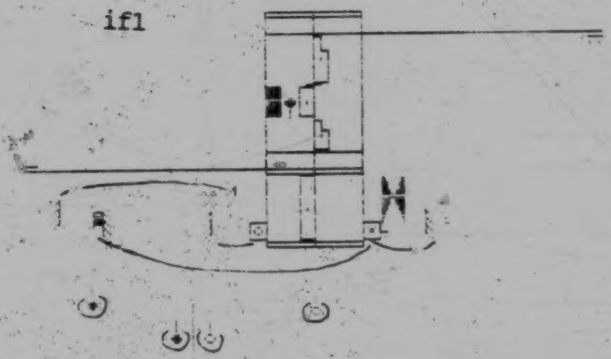
ie4



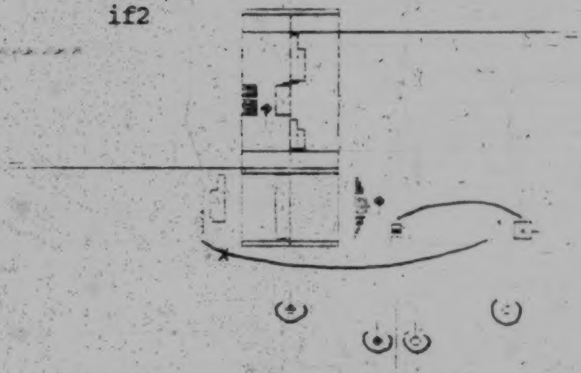
if ** if

names: tynok nazad, balance
early social:
national:
children's:
spectacular: L13-4(11.ab), L13-4(11.ag)
recent social:
related motifs: ie, iu, sp

if1



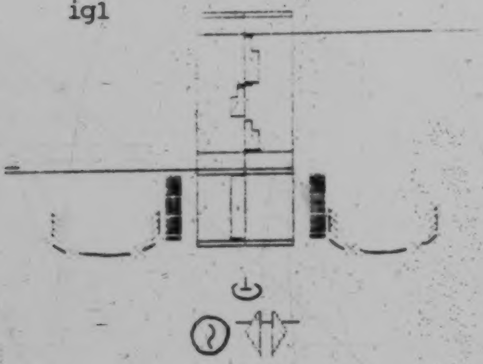
if2



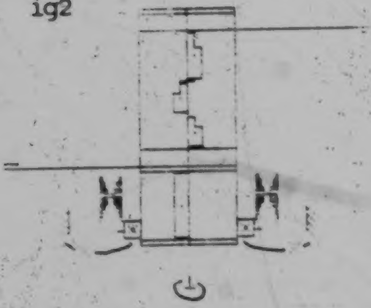
ig *** g

names: pokhid skladnyi, dribushechka, plain step, one-two-three, polka step, basic step, pereminnyi krok
early social:
national: D2-3(12.ab), D2-3(12.ag), D15-6(10.ad), E2-3(16.ab), *F2-3(?r.ad)
children's: G1(8.ad), G2(4.ag), G5(8.ab), G8(6.ag)(2.ad), G9(6.ad), G12(4.mg), G10(8.mg), H1(8.mg), H1-2(8.md), H5(2.mg), H8(2.md), H8(2.mg), H11(4.ad), H13(4.ad), H18(4.ab), H20(4.ad), H24(8.ab), H26(4.ad), H27-8(8.md), J2-3(12.ab), J2-3(12.ag), J4(2.ag), J6(4.mg), J7(4.mg), J7(4.mg), J8(4.mg), J9(4.md), J12(4.ad)(4.ag), J13(3.ag), J14-5(6.ad), J15(2.md), J16-7(6.mg), J17(4.mg), J21(4.ad), J22(4.mg), J23(4.ad)
spectacular: K22(4.ab), K23(4.2b), K26(4.4d), K28(4.2b), K33(4.1b), K33(8.1b), K36(4.ad), K37(3.ab), K37(3.ag), K50(4.ab), K53-4(8.ag), N16(4.2g)
recent social: N20(4.5g), N31(4.5g), N51(4.5g), N235(4.2g), P106(4.2g), P133(4.2b), Q22(8.6g)
related motifs: ib, ic, ik, ip, iq, it, iv, ja, jc, jd, je, od, of, og, oh, oi, pk, pj1, re, ro, rq

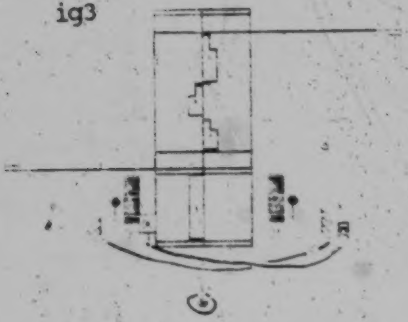
ig1



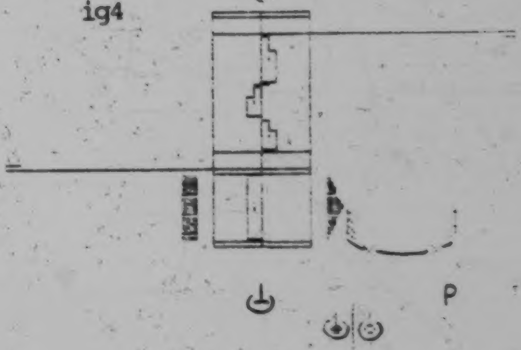
ig2



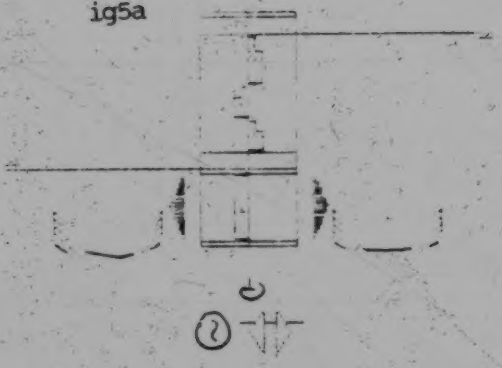
ig3



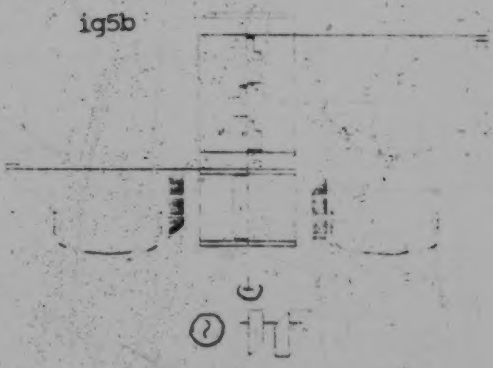
ig4



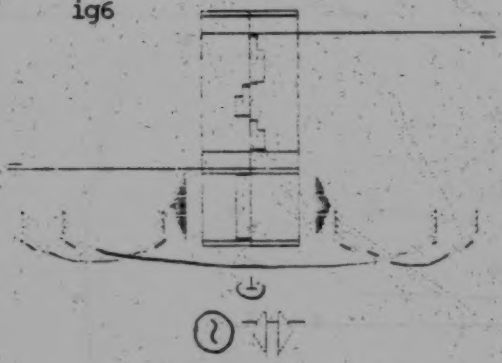
ig5a



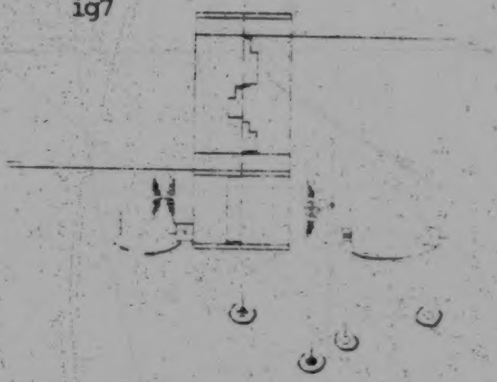
ig5b



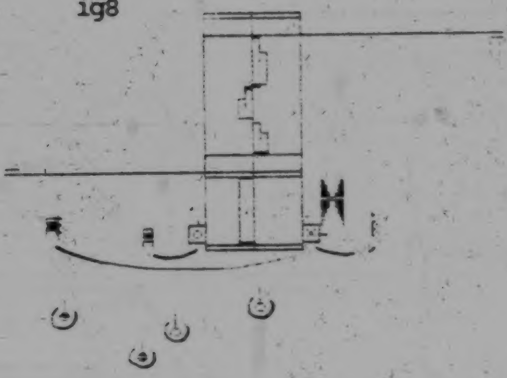
ig6



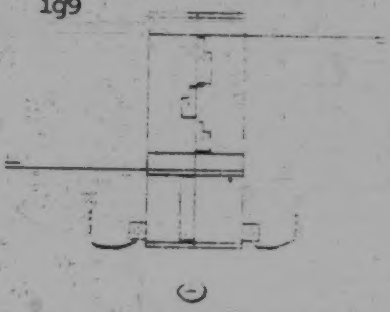
ig7



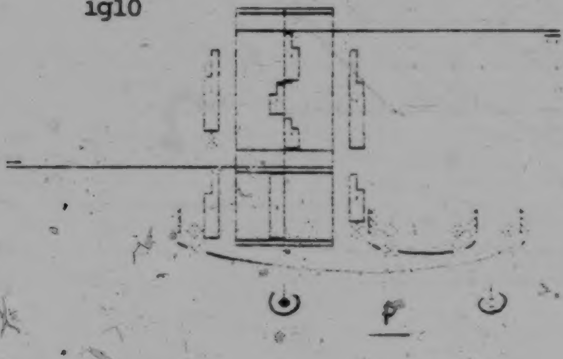
ig8



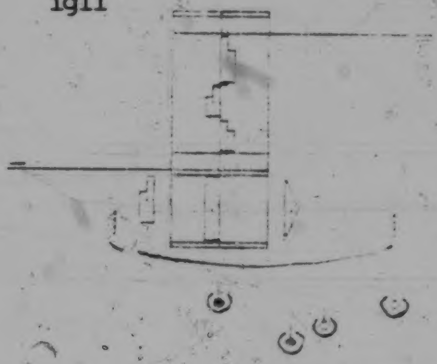
ig9



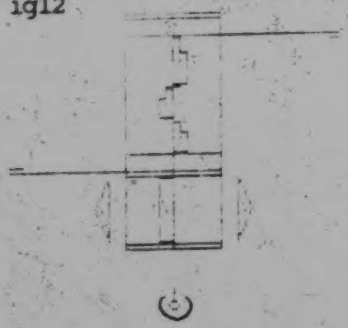
ig10



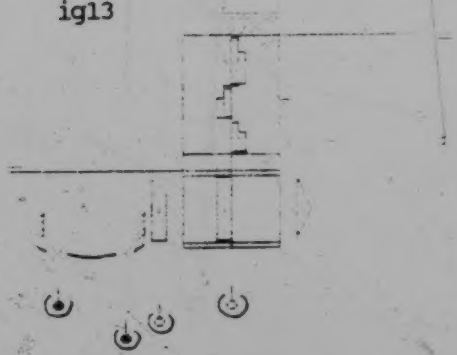
ig11



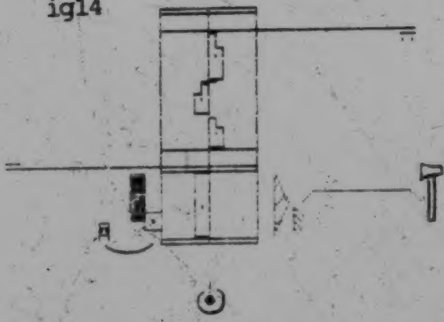
ig12



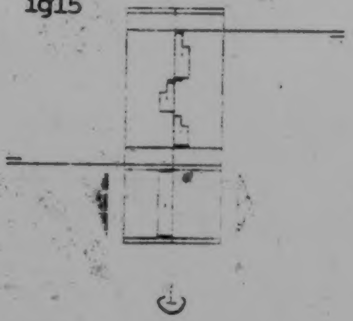
ig13



ig14

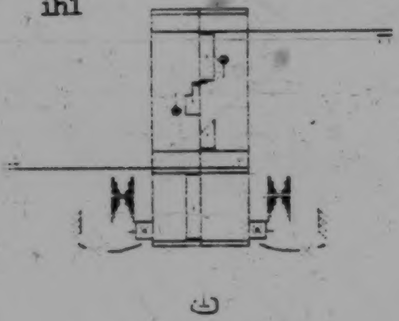


ig15



ih ** ih

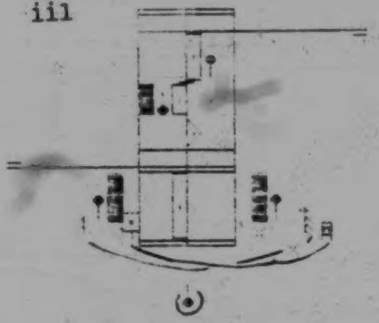
ih1



names: tynok
early social:
national: *F16(?r.ad)
children's:
spectacular:
recent social:
related motifs: id, ij, io, is,
oe, om, rj, rk, rn

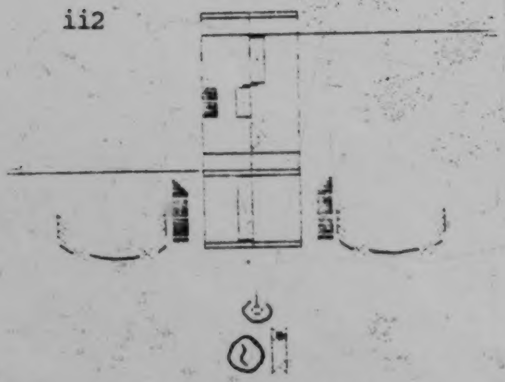
ii ** ii

ii1



names: resting step 2, side two
three, dribushechka
early social: A10(4.1g), B15(2.1g)
national:
children's:
spectacular: K46(3.ab)
recent social:
related motifs: ib

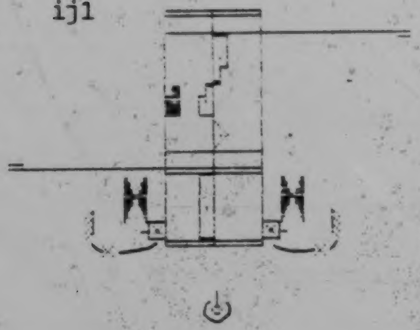
ii2



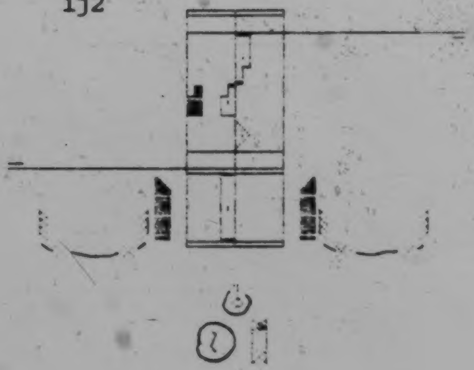
ij ** ij

names: tynok, cross over, pas de basque
early social: B1-2(13.1g), B2-3(9.1g), B9(12.1g)
national:
children's: J6(4.mg)
spectacular:
recent social:
related motifs: id, ih, io, is, oe, om, rj, rk, rn

ij1



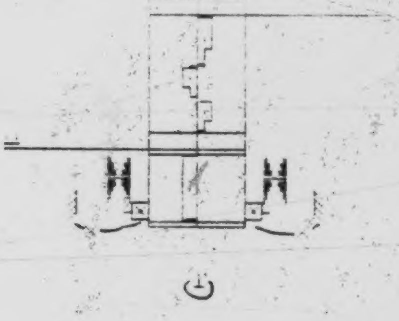
ij2



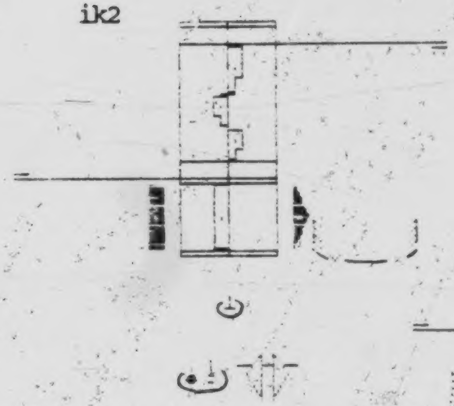
ik ** ik

names: pokhid skladnyi backwards, dribushechka backwards, plain step backwards, one-two-three backwards, polka step backwards, basic step backwards, pereminnyi krok nazad
early social:
national: D3(4.ab), D3(4.ag)E2-3(16.ag), *F5(?r.ad)
children's: H27-8(8.md)
spectacular: K28(4.2d), K44(4.ad)
recent social:
related motifs: ib, ic, ig, ip, iq, it, iv, ja, jc, jd, je, od, of, og, oh, oi, pk, re, ro, rq

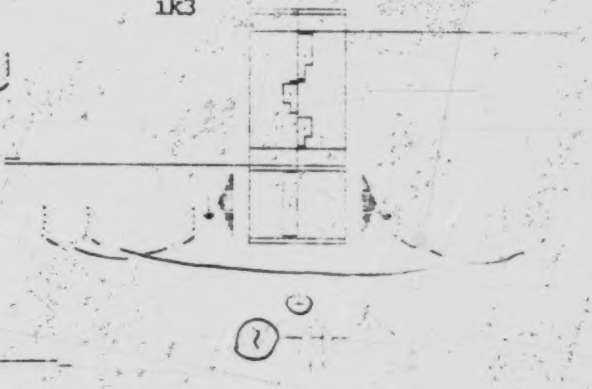
ik1



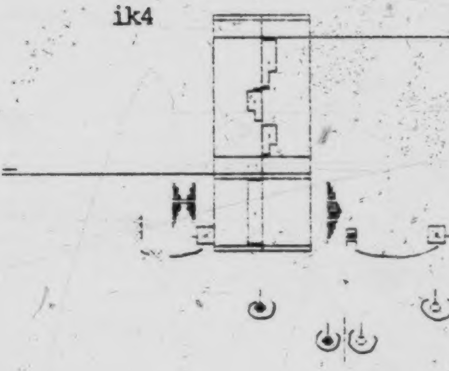
ik2



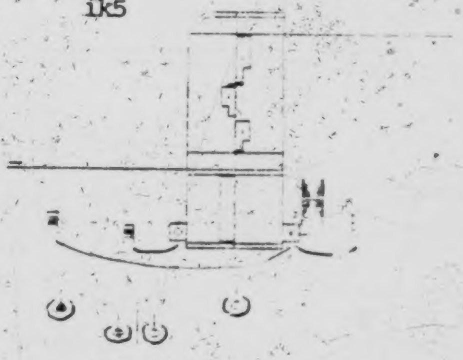
ik3



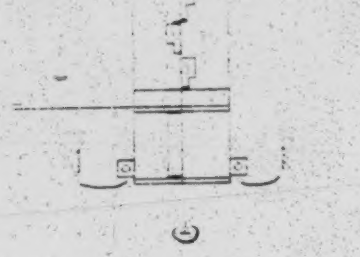
ik4



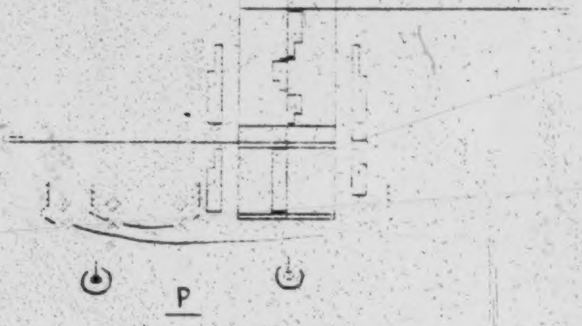
ik5



ik6

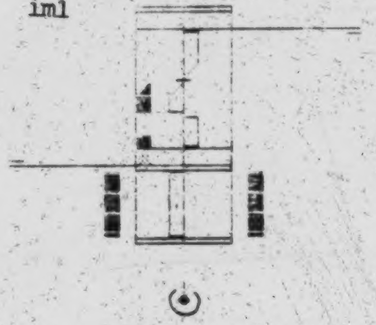


ik7



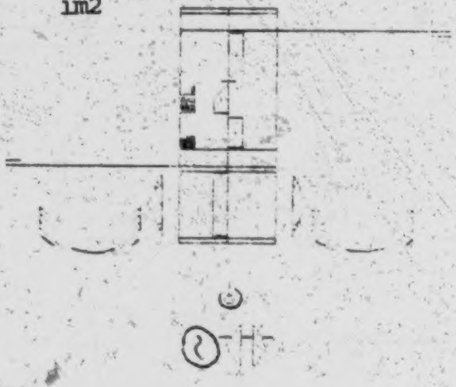
im ** im

im1



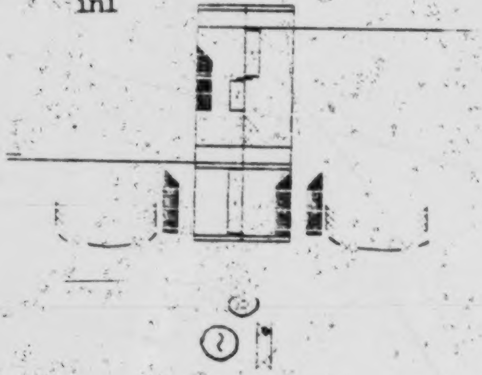
names:
early social:
national:
children's:
spectacular: L47-8(4.ab), L47-8(4.ag)
recent social:
related motifs: sk1, sk2

im2



in ** in

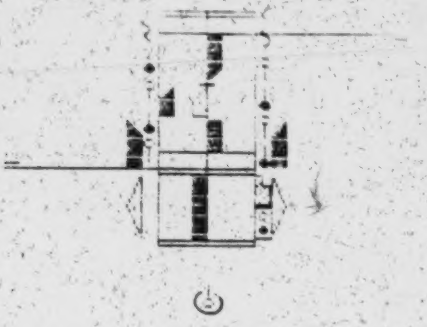
in1



names: side step
early social: B15-6(10.1g)
national:
children's:
spectacular:
recent social:
related motifs:

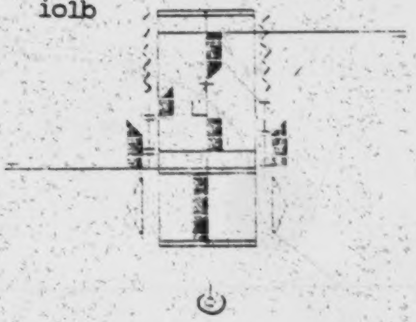
io ** io

iola



names: tynok, cross over, pas de basque
early social:
national:
children's:
spectacular:
recent social: P25-7(12.7g), P107-8(8.2g)
related motifs: id, ih, ij, is, oe, om, rj, rk, rn, rolz, rrl

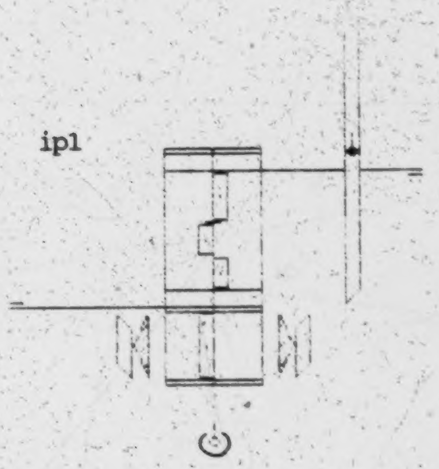
iolb



ip ** ip

names: dribushechka turn, pokhid skladnyi turn, dribushechka turn, plain step turn, one-two-three turn, polka step turn, basic step turn, pereminnyi krok z obertom
early social:
national:
children's: H6-7(16.mg, J14-5(8.ag)
spectacular:
recent social:
related motifs: ib, ic, ig, ik, iq, it, iv, ja, jc, jd, je, od, of, og, oh, oi

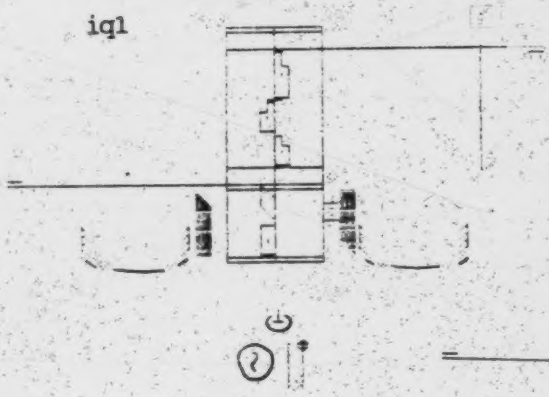
ip1



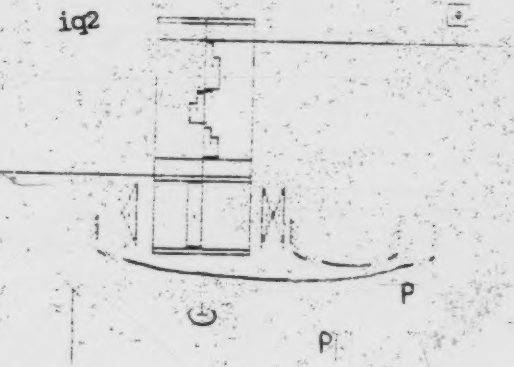
iq ** iq

names: pokhid skladnyi, dribushechka, plain step, one-two-three, polka step, basic step, pereminnyi krok
early social:
national: D7-8(16.ad), D10-1(16.ad)
children's: G11(8.md), H6-7(16.md), H9-10(16.ad), H12-3(12.ad), H21-2(16.ag), J4(4.ad), J13-4(8.md), J18-9(14.ag)
spectacular:
recent social: N1-2(13.2d), N157(6.2d), N173-4(16.2d), N180-1(16.3d), N194-5(16.3d), Q1-6(44.ad), Q86(2.2d), P101(8.2g), Q105-6(16, 2d)
related motifs: ib, ic, ig, ik, ip, it, iv, ja, jc, jd, je, od, of, og, oh, oi

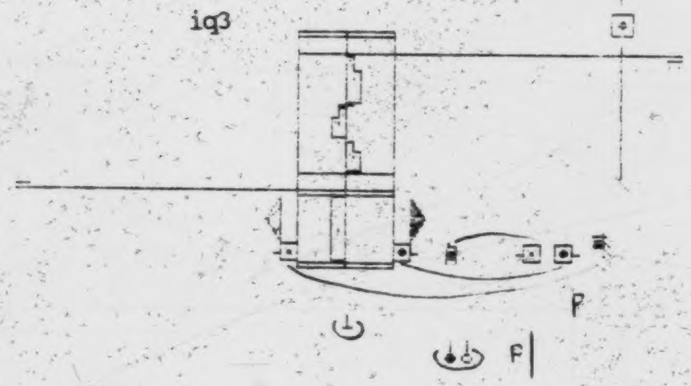
iq1



iq2

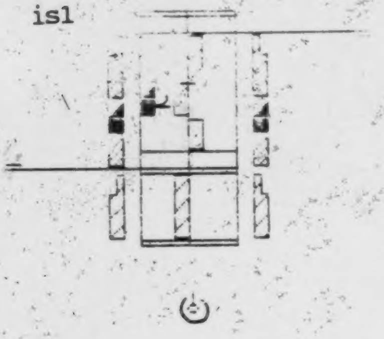


iq3



is ** is

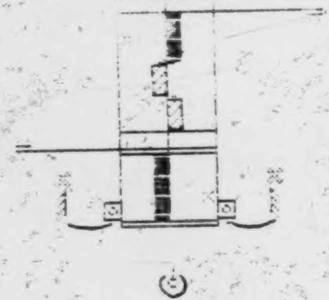
is1



names: tynok, cross over, pas de basque
early social:
national:
children's:
spectacular:
recent social: N181(4.3g)
related motifs: id, ih, ij, io, is, oe, om, rj, rk, rn

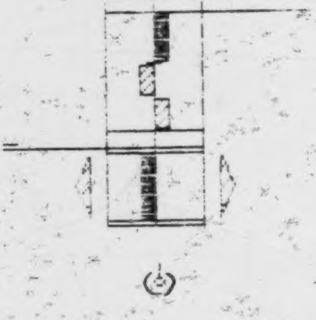
it ** it

it1



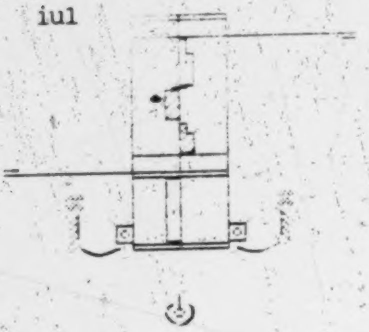
names: hutsul's'kyi pokhid skladnyi, hutsul's'kyi plain step, up up down
early social:
national:
children's:
spectacular: K50(4.ag), L53-4(8.ag)
recent social:
related motifs: ib, ic, ig, ik, ip, iq, iv, ja, jc, jd, je, od, of, og, oh, oi

it2



iu *** iu

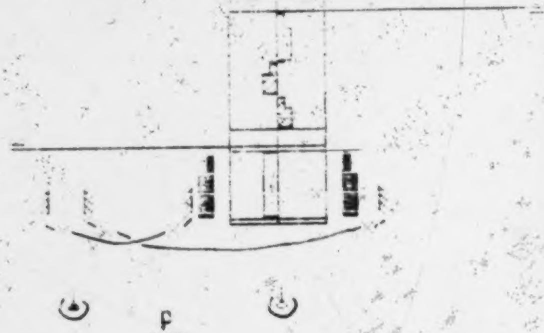
iu1



names: tynok nazad, balance
early social:
national:
children's:
spectacular: L49-50(16.ab)
recent social:
related motifs: ie, if

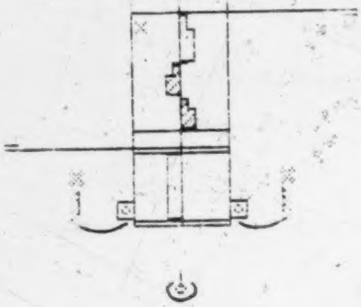
iv *** iv

iv1

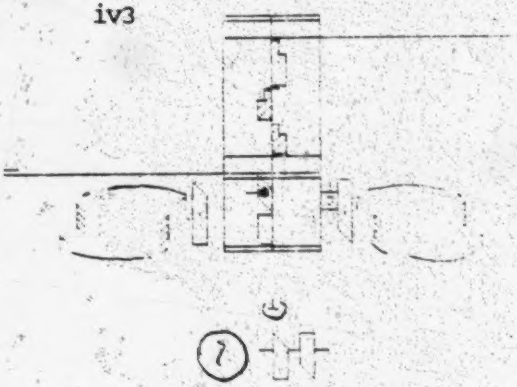


names: hutsul's'kyi pokhid skladnyi, hutsul's'kyi plain step, up up down
early social:
national:
children's:
spectacular: K12(4.ag), K19(4.ab), K41-2(12.md), K50(4.ag), L7(8.ab)L7(8.ag), L8(4.ag), L8(4.ag), L9(2.ag)
recent social: N61(4.5g), N64(4.5g)
related motifs: ib, ic, ig, ik, ip, iq, it, ja, jc, jd, je, od, of, og, oh, oi

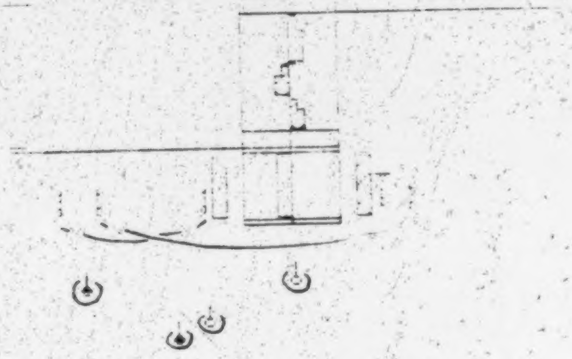
iv2



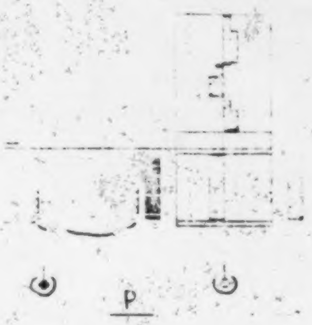
iv3



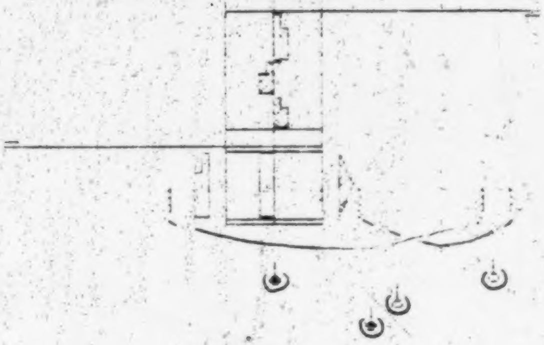
iv4



iv5



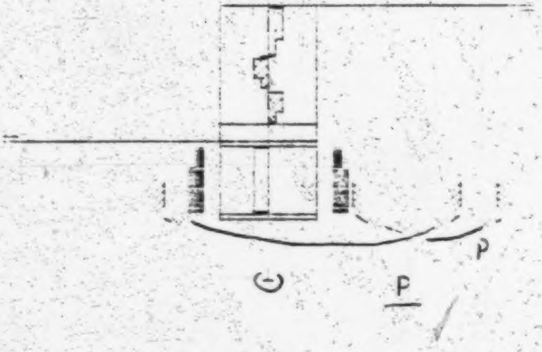
iv6



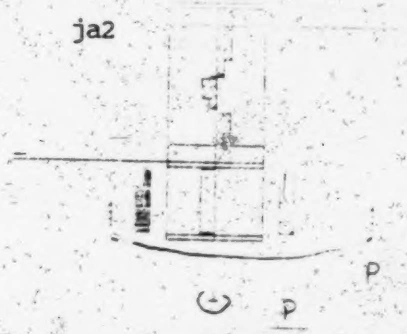
ja ** ja

names: hutsul's'kyi pokhid skladnyi, hutsul's'kyi plain step, up up down
early social:
national:
children's:
spectacular: L8(4.ab), L8(4.ab)
recent social:
related motifs: ib, ic, ig, ik, ip, iq, it, iv, jc, jd, je, od, of, og, oh, oi

ja1

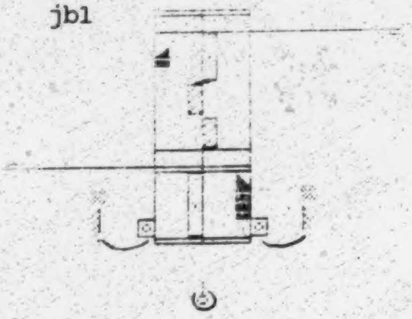


ja2



jb ** jb

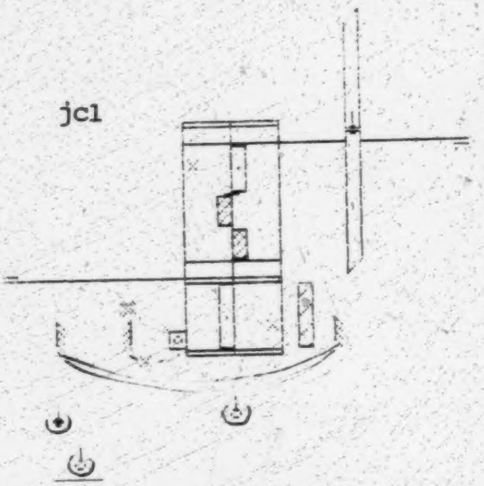
jb1



names:
early social:
national:
children's:
spectacular: K46-7(16.ag)
recent social:
related motifs:

jc ** jc

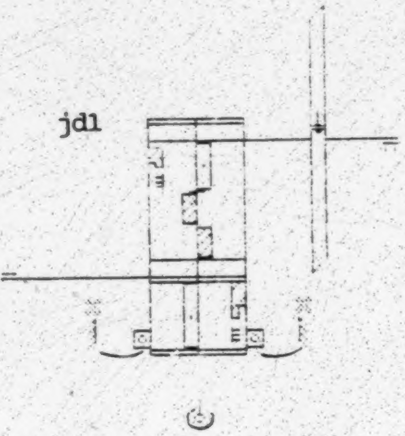
jc1



names: hutsul's'kyi pokhid skladnyi turn, hutsul's'kyi plain step turn, up up down turn
early social:
national:
children's:
spectacular: L27(4.ag)
recent social:
related motifs: ib, ic, ig, ik, ip, iq, it, iv, ja, jd, je, od, of, og, oh, oi

jd ** jd

jd1

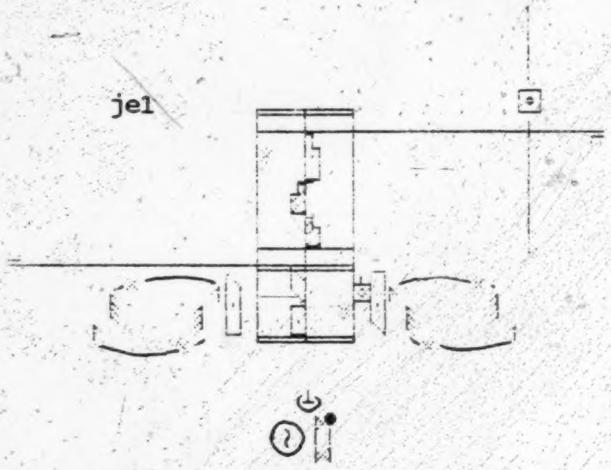


names: hutsul's'kyi pokhid skladnyi turn, hutsul's'kyi plain step turn, up up down turn
early social:
national:
children's:
spectacular: M8(2.ag), M19(2.ag)
recent social: N61(4.5g)
related motifs: ib, ic, ig, ik, ip, iq, it, iv, ja, jc, je, od, of, og, oh, oi

je *** je

names: hutsul's'kyi pokhid skladnyi, hutsul's'kyi plain step, up up down
early social:
national:
children's:
spectacular: K42-3(12.md)
recent social:
related motifs: ib, ic, ig, ik, ip, iq, it, iv, ja, jc, jd, od, of, og, oh, oi

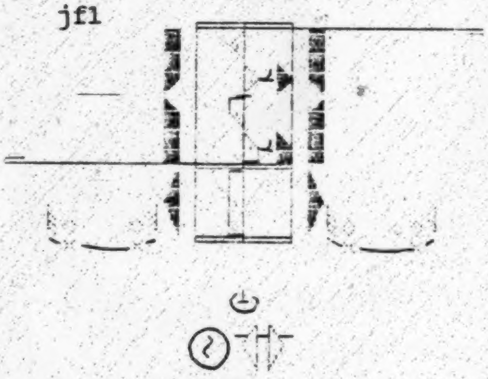
je1



jf *** jf

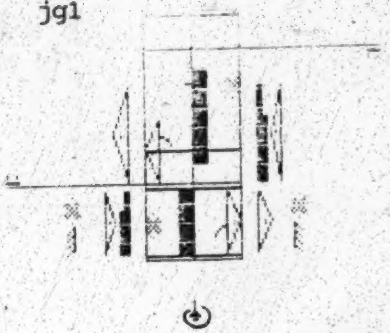
names:
early social:
national:
children's:
spectacular: L30-1(12.ad)
recent social:
related motifs: rv

jf1



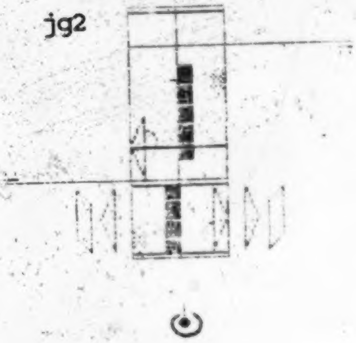
jg *** jg

jg1



names: bokova prysiadka, prysiadka to the side
early social:
national:
children's:
spectacular:
recent social: Q111(2.8b), Q111(2.8b)
related motifs: fy, ga, gb, gc, gd, ge, gf, kg, kh, ng, pc, qq, js

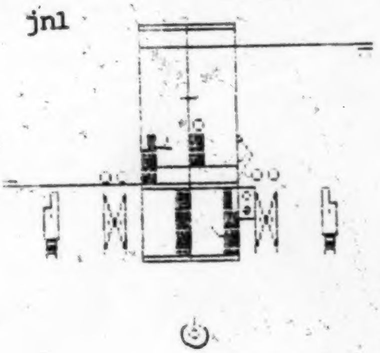
jg2



jh *** jh

names: step pose
early social:
national:
children's:
spectacular:
recent social: N21(2.5g)
related motifs:

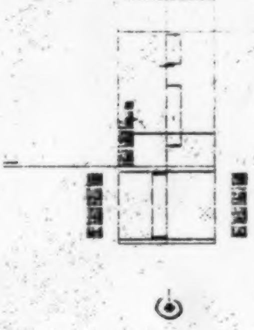
jn1



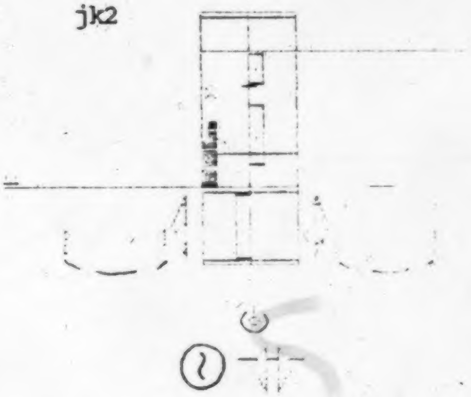
jk ** jk

names:
early social:
national:
children's:
spectacular: L47-8(4.ab), L48-8(4.ag)
recent social:
related motifs: sk1, sk2

jk1



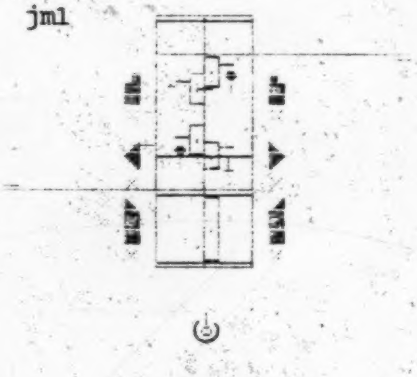
jk2



jm ** jm

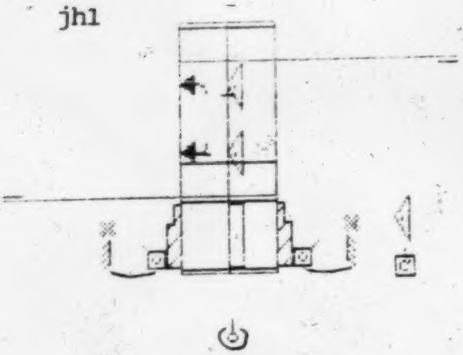
names: pletennia, dorizhka nazad, ver'ovychka
early social: A11-2(2.1g)
national:
children's:
spectacular:
recent social:
related motifs: ch, ci, cj, nt

jm1



jn ** jn

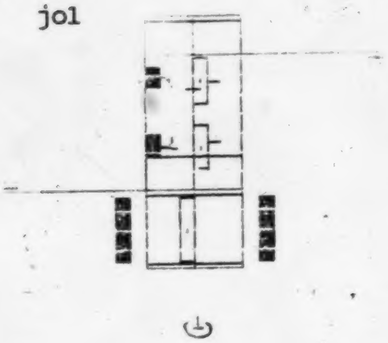
jn1



names: vykhyliasnyk, toe heel
early social:
national:
children's:
spectacular: M8(4.ag)
recent social:
related motifs: jo, jp, jq, mj, oj, ok, om, on, sd

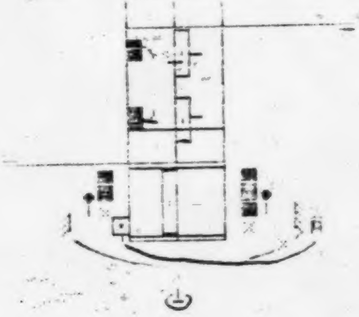
jo ** jo

jo1



names: vykhyliasnyk, toe heel
early social:
national:
children's:
spectacular: K5(8.ad), K35(8.ad)
recent social:
related motifs: jn, jp, jq, mj, oj, ok, om, on, sd

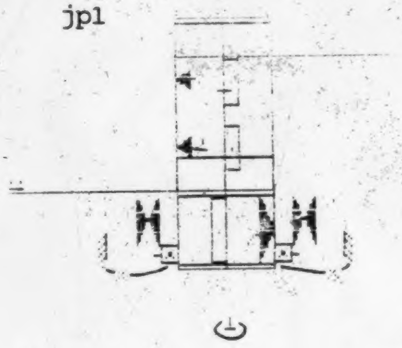
jo2



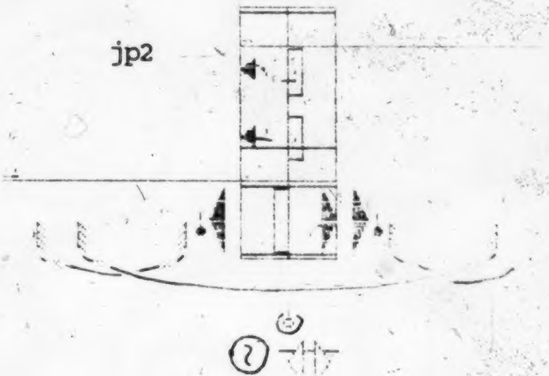
jp ** jp

names: vykhyliasnyk, toe heel
early social:
national:
children's: J22(2.md)
spectacular:
recent social: P67-70(14.10g)
related motifs: jn, jo, jq, mj, oj, ok, om, on, sd

jp1



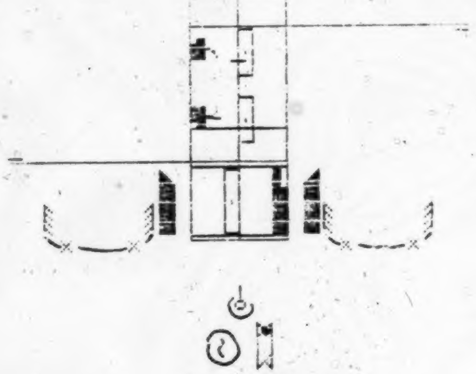
jp2



jq ** jq

names: vykhyliasnyk, toe heel
early social: B10(8.1g), B15(6.1g), B17-8(9.1g), B18(9.1g)
national:
children's:
spectacular:
recent social:
related motifs: jn, jo, jp, mj, oj, ok, om, on, sd

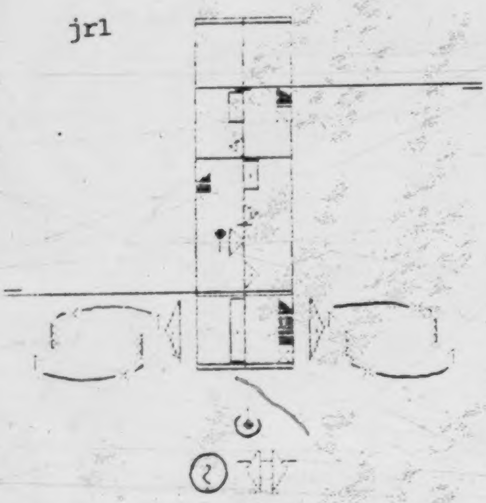
jq1



THREE-QUARTER NOTE MOTIFS

jr ** jr

jr1

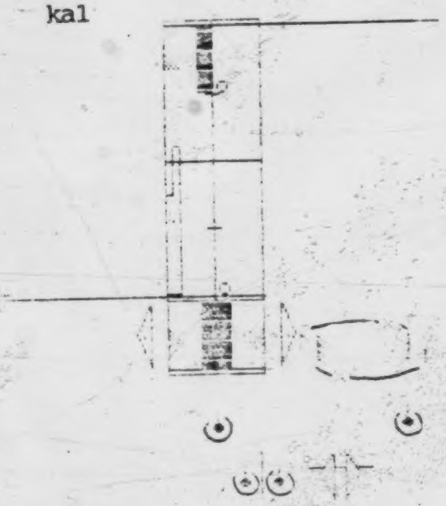


names: arkan
early social:
national:
children's:
spectacular:
recent social: P110-1(8.8b)
related motifs: mi, mn, oo, si

WHOLE NOTE MOTIFS (two measures)

ka ** ka

ka1



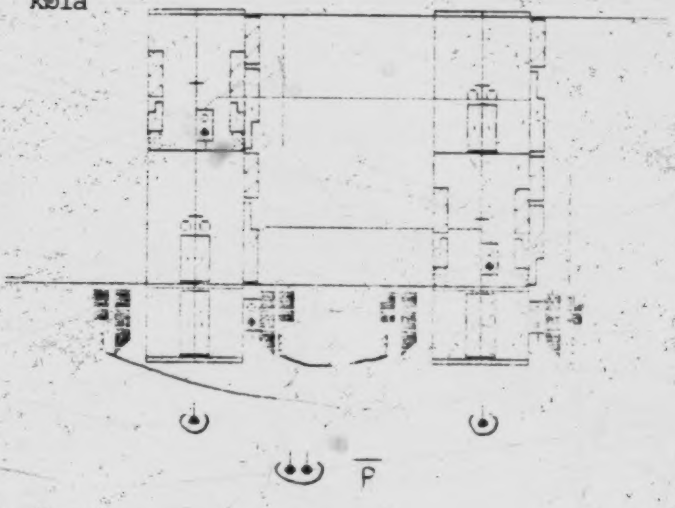
names: povzunets' slow
early social:
national:
children's:
spectacular:
recent social: N4(8.1b)
related motifs: at, au, av, ba, de

kb *** kb

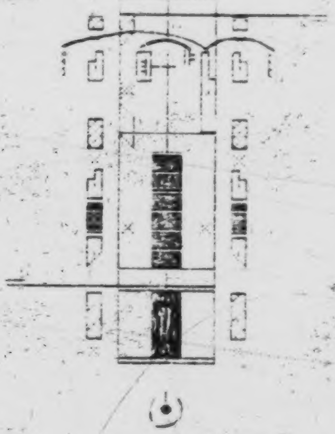
names:
early social:
national:
children's:
spectacular: K33-4(10.1b)
recent social: P150-1(10.1b),
P150-1(10.1b)
related motifs:

kb1a

kb1b

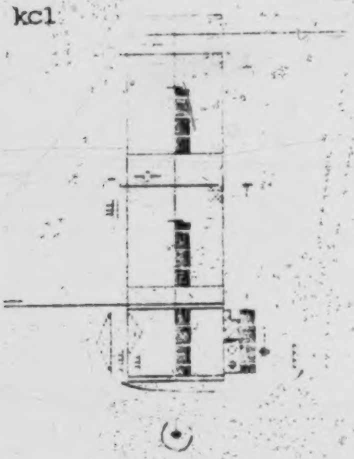


kb2



kc ** kc

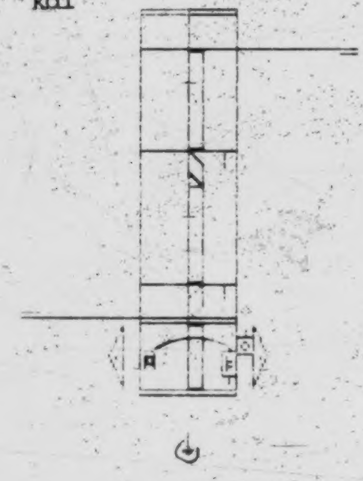
kc1



names: jumping a leg
early social:
national:
children's:
spectacular:
recent social: N228-9(8.1b)
related motifs: kn

kd ** kd

kd1

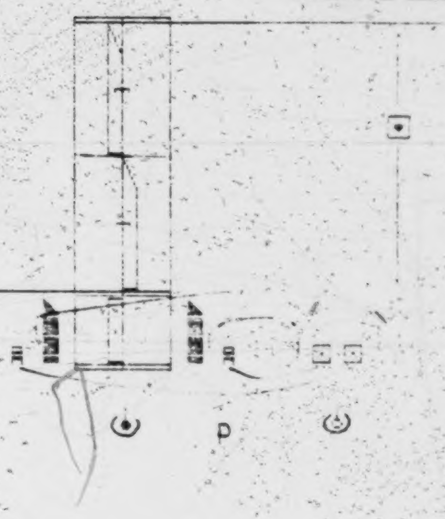


names: sverdlo, corkskrew
early social:
national:
children's:
spectacular: M17(8.ab)
recent social:
related motifs: em, hm, hn, qs

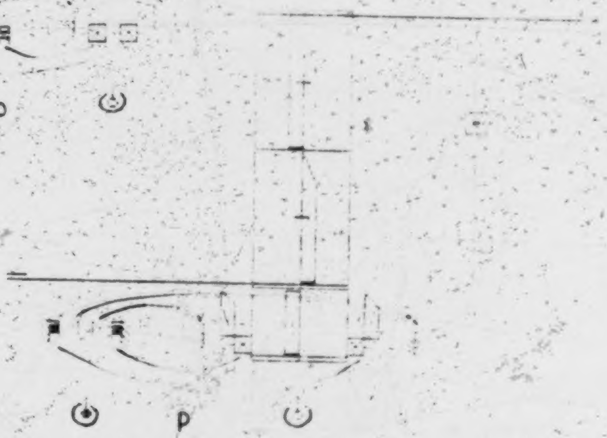
ke *** ke

names: poharenka
early social:
national:
children's:
spectacular: K32(8.mb), K32(8.mg)
recent social:
related motifs: fg, pa, pj

ke1

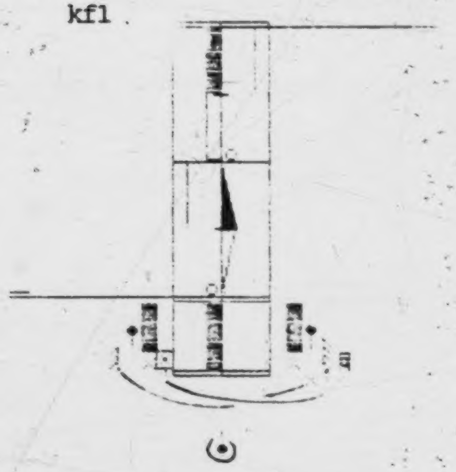


ke2



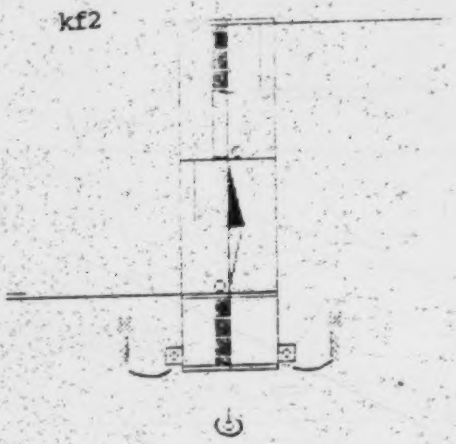
kf *** kf

kf1

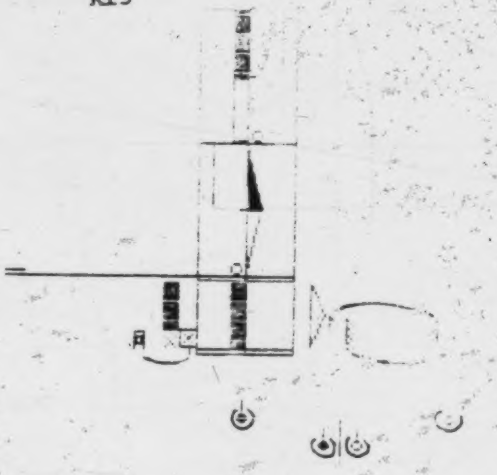


names: bokovyi krok, side step
early social:
national:
children's:
spectacular: L4-5(12.ab),
M9-10(14.mb), M9-10(14.mb),
M23(12.mb), M23(12.mg)
recent social:
related motifs: fb, fc, fh, qn

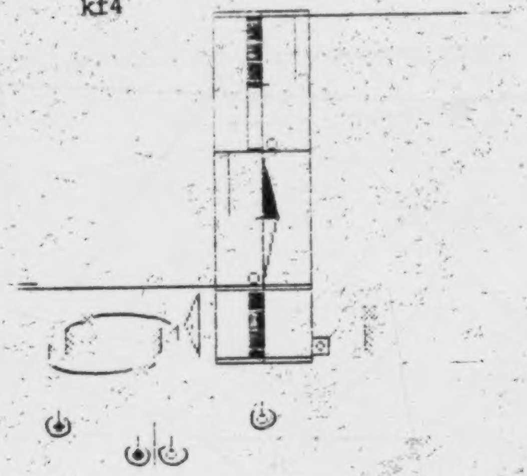
kf2



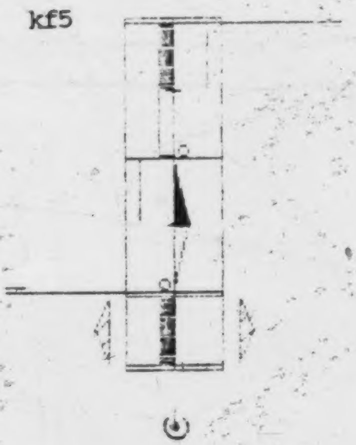
kf3



kf4

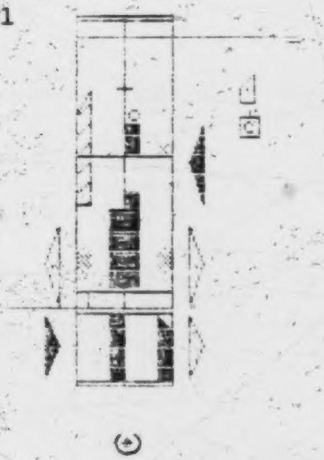


kf5



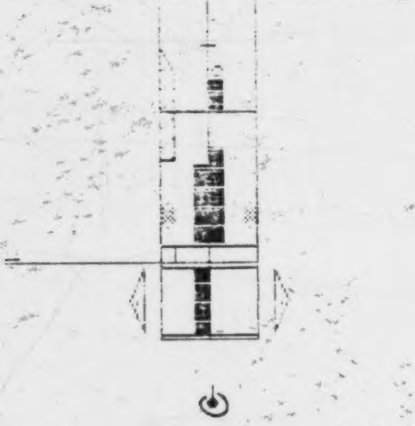
kg ** kg

kg1



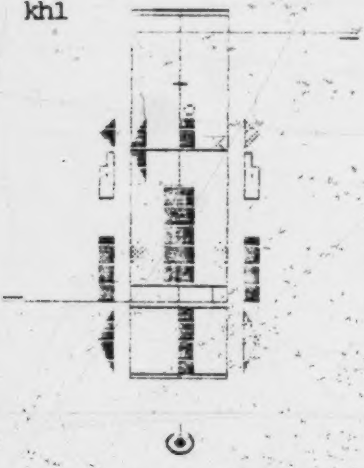
names: prysiadka across
early social:
national:
children's:
spectacular: M4(8.mb), M8(4.ab), M18(6.ab), M20(8.mb)
recent social:
related motifs: fy, ga, gb, gc, gd, ge, gf, jg, kh, ng

kg2



kh ** kh

kh1

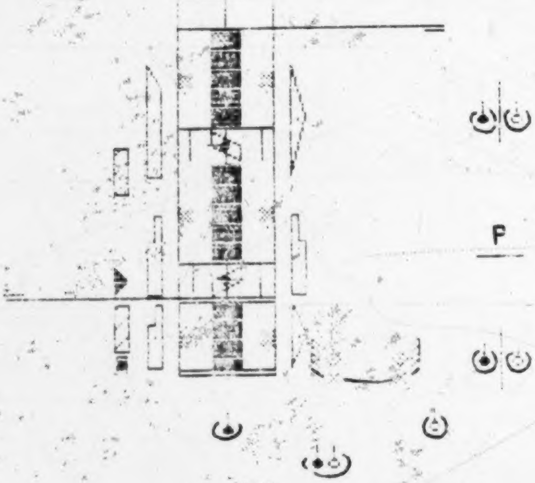


names: prysiadka
early social:
national:
children's: J13(4.ab)
spectacular:
recent social:
related motifs: fy, ga, gb, gc, gd, ge, gf, jg, kg, ng

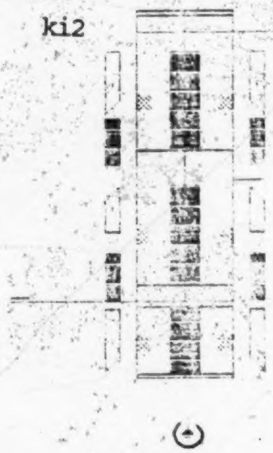
ki ** ki

names: prysiadka, miachyk
early social:
national:
children's:
spectacular: K12-3(14.ab), K52(6.ab)
recent social:
related motifs: dk

ki1



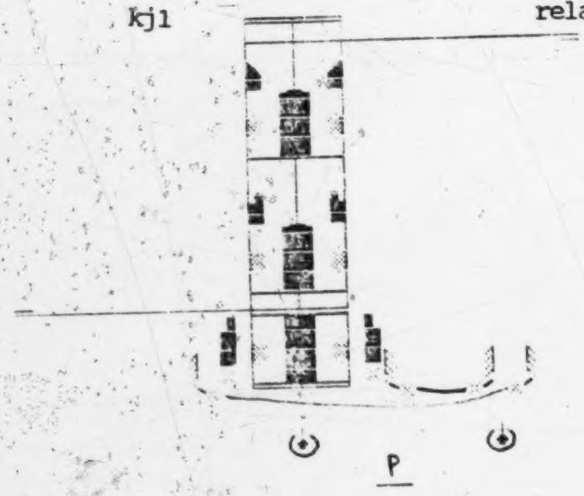
ki2



kj ** kj

names: prysiadka with a partner, shchupak
early social:
national:
children's:
spectacular:
recent social: Q87(14.1b)
related motifs: dm, kk

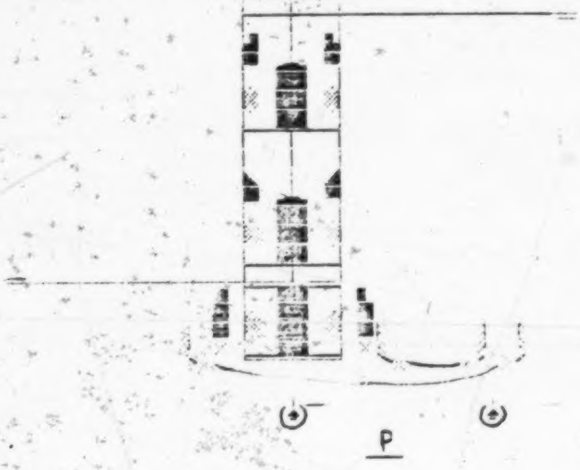
kj1



kk ** kk

names: prysiadka with a partner, shchupak
early social:
national:
children's:
spectacular:
recent social: Q87(14.1b)
related motifs: dm, kj

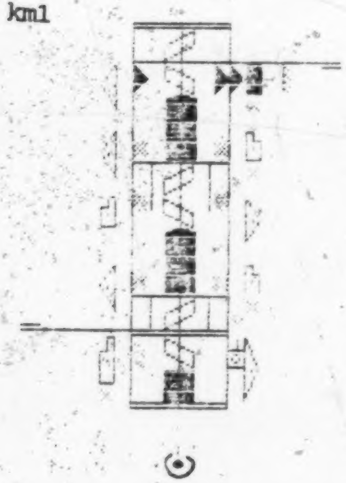
kk1



km ** km

names: haiduk krut' with a jump
early social:
national:
children's:
spectacular: K32(6.1b)
recent social:
related motifs: gi, mg, ni, qr

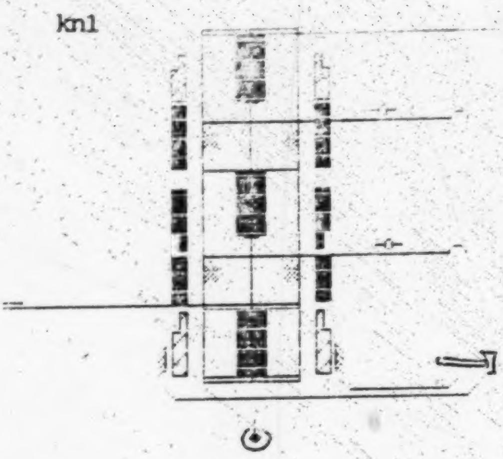
km1



kn ** kn

names: jumping the topir
early social:
national:
children's:
spectacular: K29(6.2b)
recent social:
related motifs: kc1

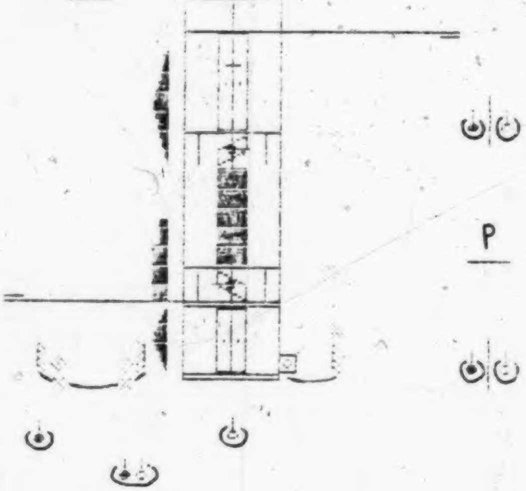
kn1



ko ** ko

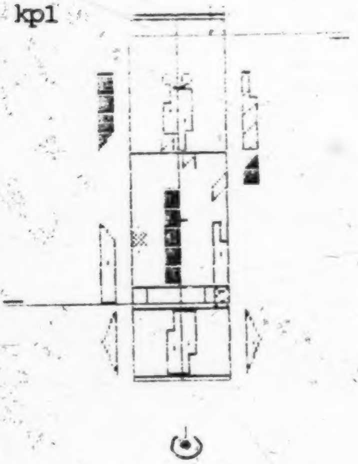
names:
early social:
national:
children's:
spectacular: K52(6.ag)
recent social:
related motifs: gj

ko1



kp *** kp

kp1

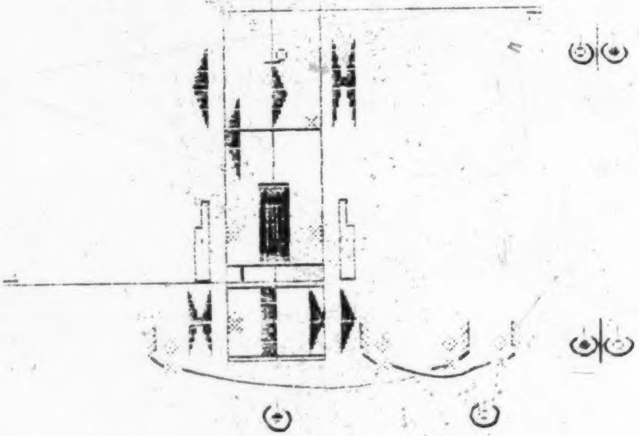


names:
early social:
national:
children's:
spectacular:
recent social: P42-3(16.3b)
related motifs: nj

kq *** kq

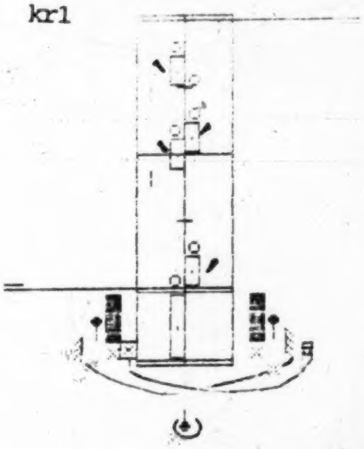
names: roznichka
early social:
national:
children's: J3(4.ab)
spectacular:
recent social:
related motifs: gh, pd, pe, pk,
pq, ra, re

kq1



kr ** kr

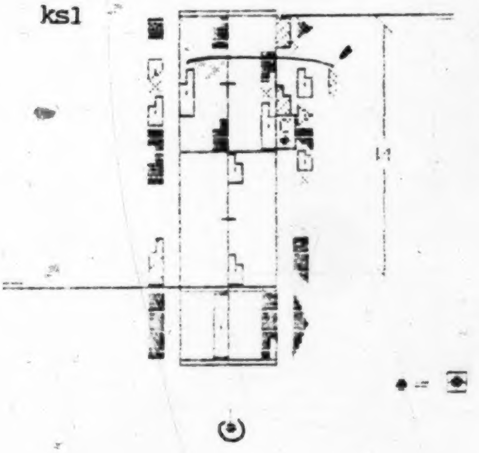
kr1



names: stamp rhythym
early social:
national:
children's:
spectacular: K46(4.ab)
recent social:
related motifs: bml, dh, rf

ks ** ks

ks1

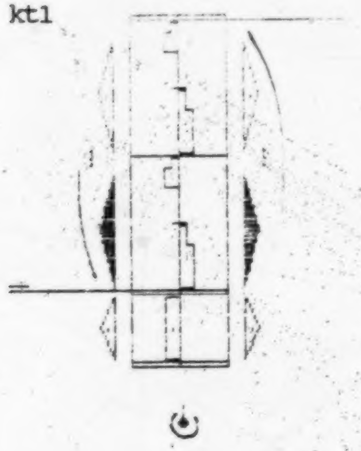


names: scissors
early social:
national:
children's:
spectacular:
recent social: Q96-7(16.1b)
related motifs:

kt ** kt

names:
early social:
national:
children's:
spectacular:
recent social: N139-40(11.2b)
related motifs:

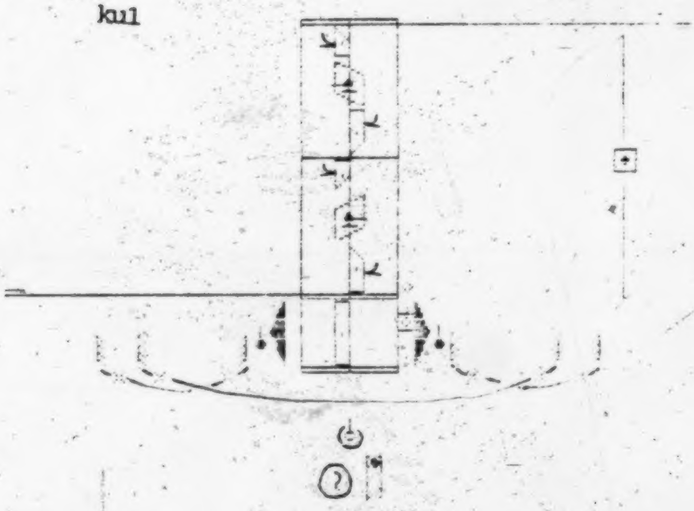
kt1



ku ** ku

names: dorizhka p'iana, grapevine
early social:
national:
children's:
spectacular: K14-5(16.ag)
recent social:
related motifs: bs

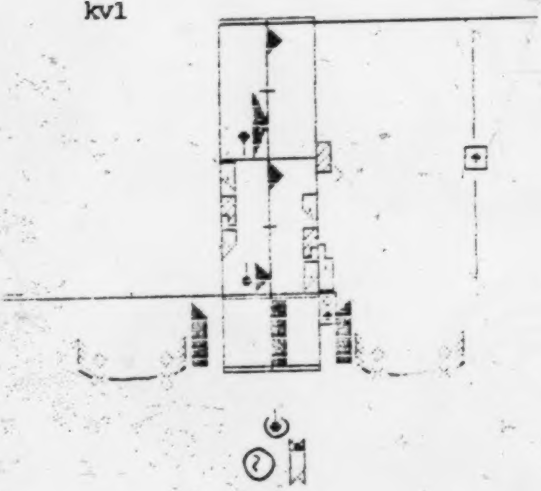
ku1



kv *** kv

names: arabian in a group
early social:
national:
children's:
spectacular: L43-4(16.4b)
recent social: N48-50(18.5b), Q29-30(16.4b)
related motifs: ma, pm, pv

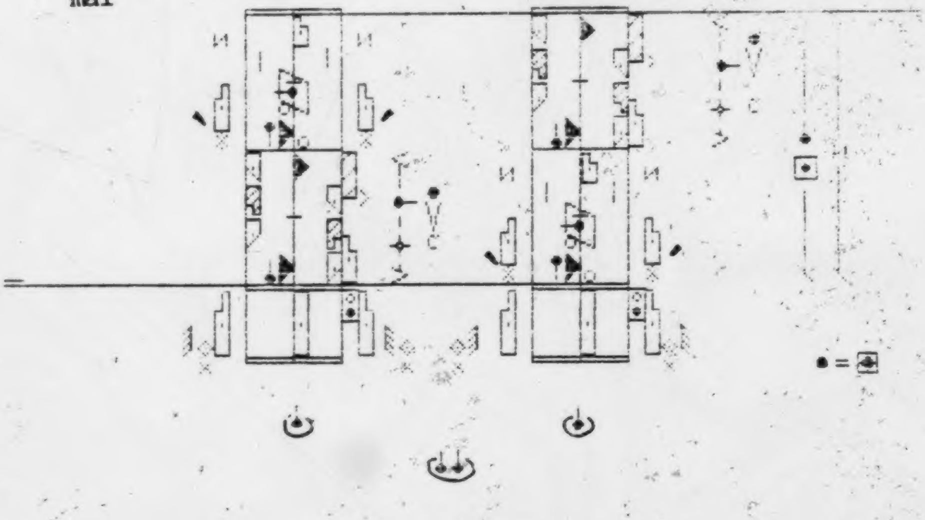
kv1



ma *** ma

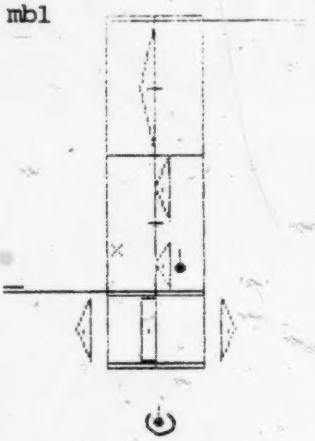
names: arabian in a couple
early social:
national:
children's:
spectacular:
recent social: N15-6(11.2b)
related motifs: kv, pm, pv

ma1



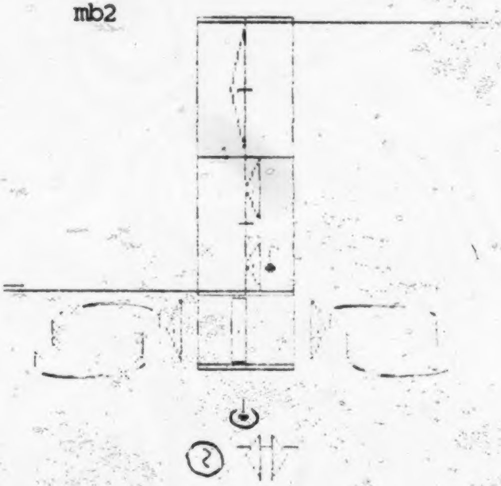
mb ** mb

mb1



names: step hop step
early social:
national:
children's:
spectacular: M9(8.mb),
M9-10(14.mg)(6.mb)
recent social:
related motifs: gn, go, mc

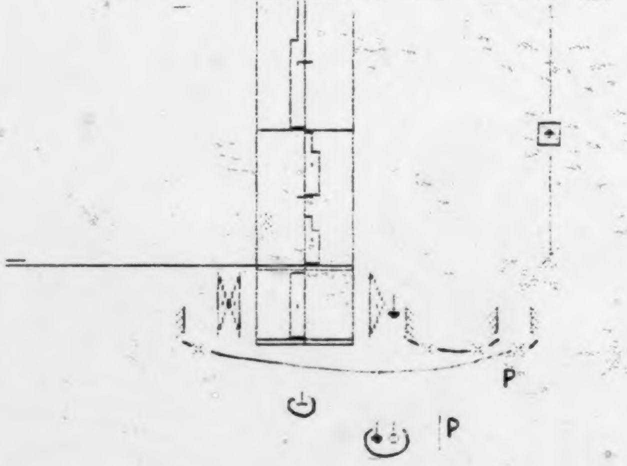
mb2



mc ** mc

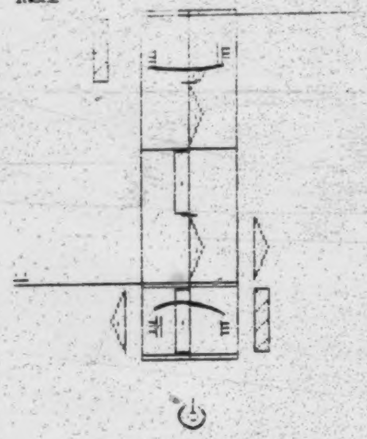
names: step hop step
early social:
national:
children's:
spectacular: M16(4.md)
recent social:
related motifs: gn, go, mb

mc1



md ** md

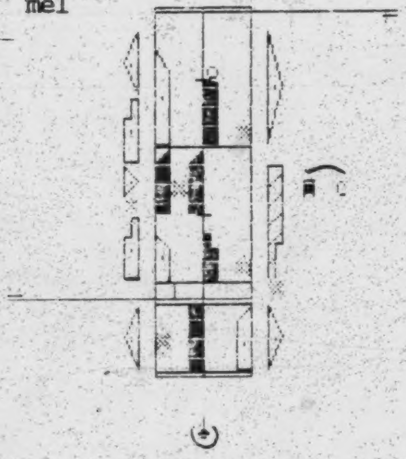
md1



names: bokovyi krok with a pose
early social:
national:
children's:
spectacular:
recent social: Q25-6(8.6g)
related motifs: fb, sh1

me ** me

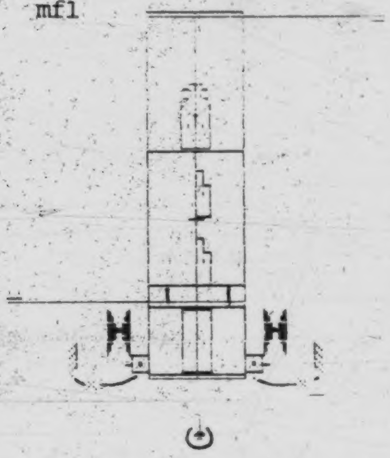
me1



names: povzunets' z tynokom
early social:
national:
children's:
spectacular:
recent social: N169(4.1b)
related motifs: id

mf ** mf

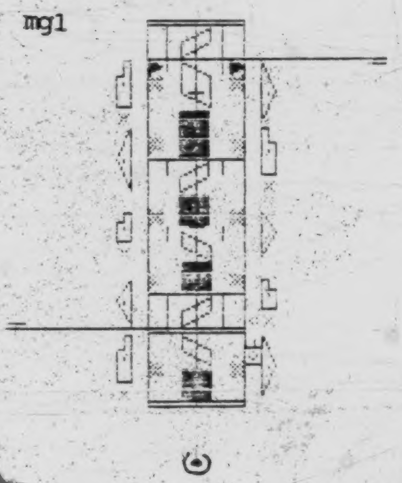
mf1



names:
early social:
national:
children's:
spectacular:
recent social: N40-2(20.2b)
related motifs:

mg ** mg

mg1

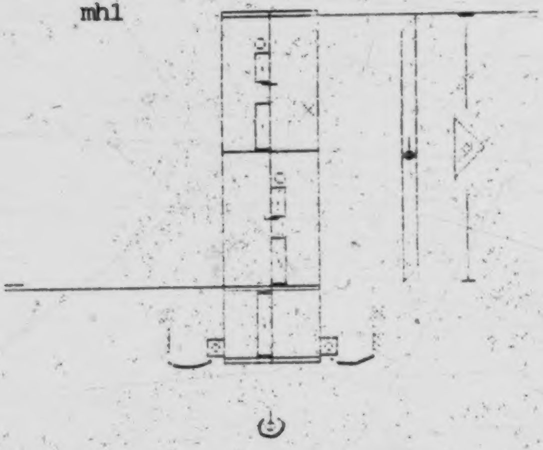


names: haiduk krut' jump
early social:
national:
children's:
spectacular: K11(6.1b)
recent social:
related motifs: gi, km, ni, qr

mh ** mh

names: step hop turn
early social:
national:
children's:
spectacular: M15(8.ag)
recent social:
related motifs: en, eo, ep, et, ev, fa

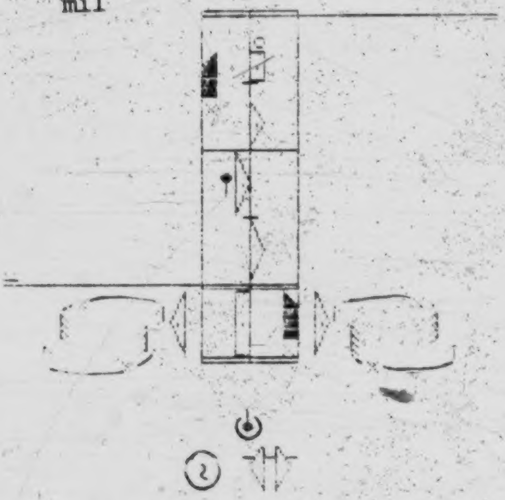
mh1



mi ** mi

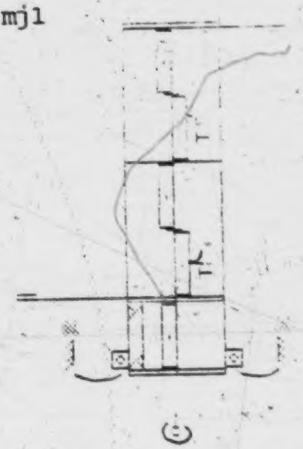
names: arkan
early social:
national:
children's:
spectacular: M3(8.mb)
recent social:
related motifs: jr, mn, oo, si

mi1



mj *** mj

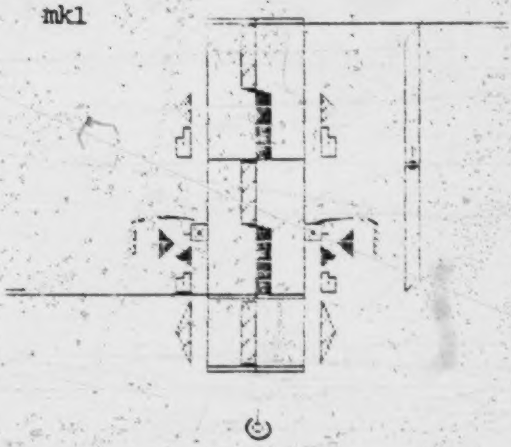
mj1



names: hutsul's'kyi vykhyliasnyk, hutsul's'kyi toe heel
early social:
national:
children's:
spectacular: M17-8(16.ag)
recent social:
related motifs: jn

mk *** mk

mk1

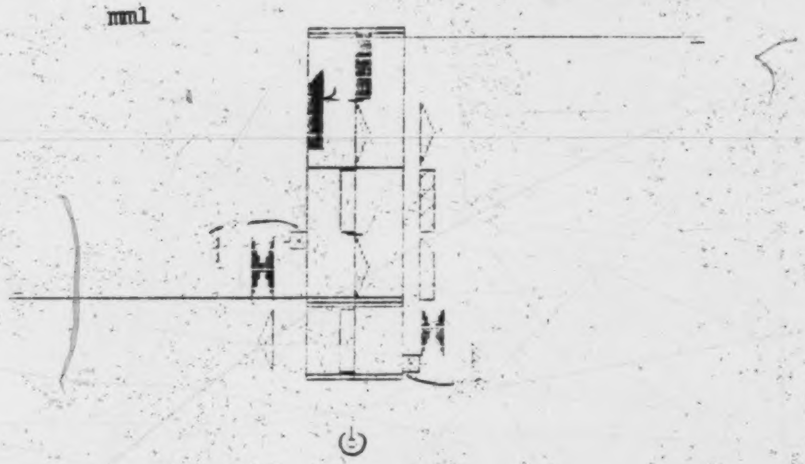


names: prypadannia turn, down up turn
early social:
national:
children's:
spectacular:
recent social: N183(4.3g)
related motifs: fi, fj

mm *** mm

names: bokovyi krok and pose
early social:
national:
children's:
spectacular:
recent social: N22(4.5g)
related motifs: fb, md

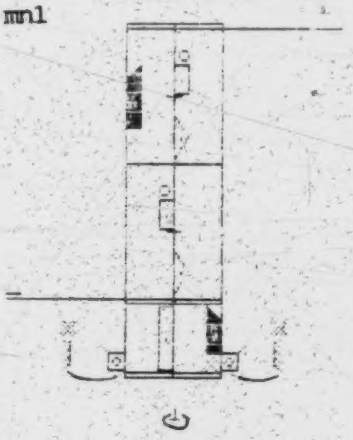
mml



mn *** mn

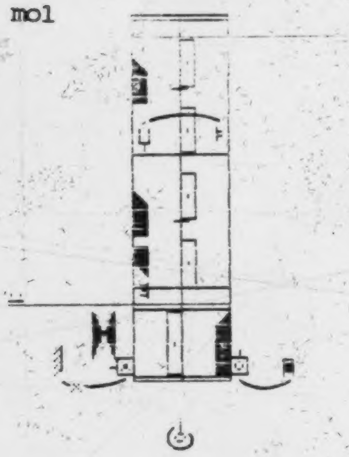
names: arkan
early social:
national:
children's:
spectacular: L41-2(4.ad)
recent social:
related motifs: jr, mi, oo, si1,si2

mn1



mo ** mo

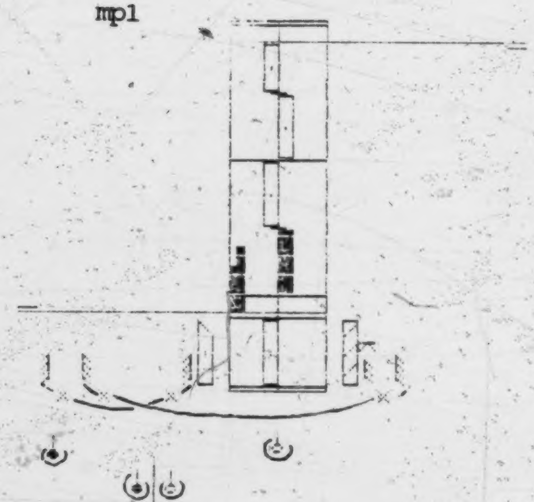
mo1



names: pereskok z uhynenniam, over kick knee kick
early social:
national:
children's: G5(8.ag)
spectacular:
recent social:
related motifs: fq

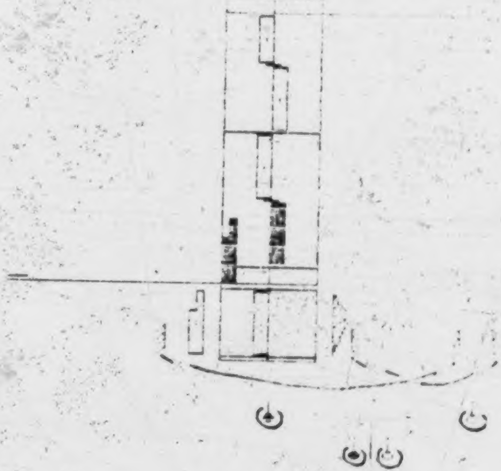
mp ** mp

mp1



names: holubka basic step
early social:
national:
children's:
spectacular: L3(4.ab), L3(4.ag)
recent social:
related motifs: mq, mr, ms, qo, qp

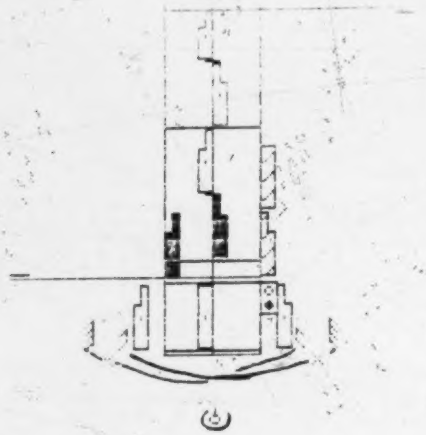
mp2



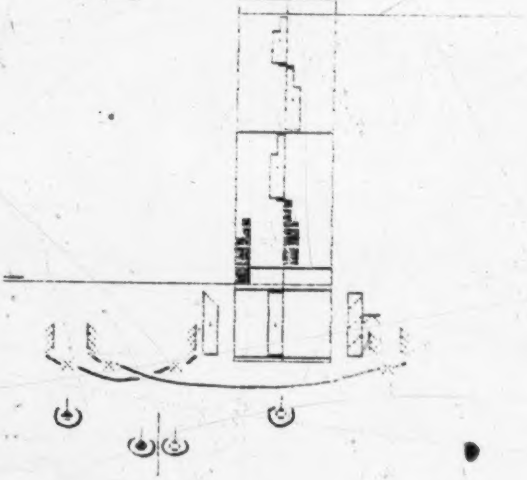
mq ** mq

names: holubka basic step
early social:
national:
children's:
spectacular: L1-3(20.ab), L1-3(20.ag), L4-5(12.ag)
recent social:
related motifs: mp, mr, ms, qo, qp

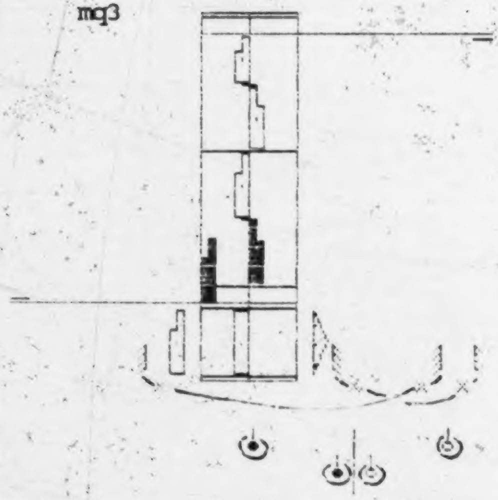
mq1



mq2



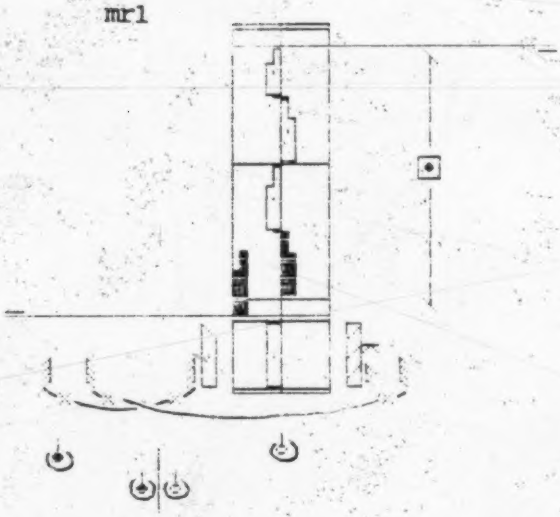
mq3



mr ** mr

names: holubka basic step turn
early social:
national:
children's:
spectacular: LA(4.ag)
recent social:
related motifs: mp, mq, ms, qo, qp

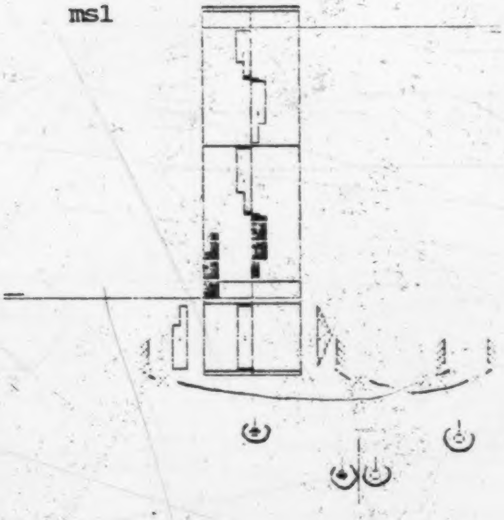
mr1



ms ** ms

names: holubka basic step turn
early social:
national:
children's:
spectacular: LA(4.ab)
recent social:
related motifs: mp, mq, mr, qo, qp

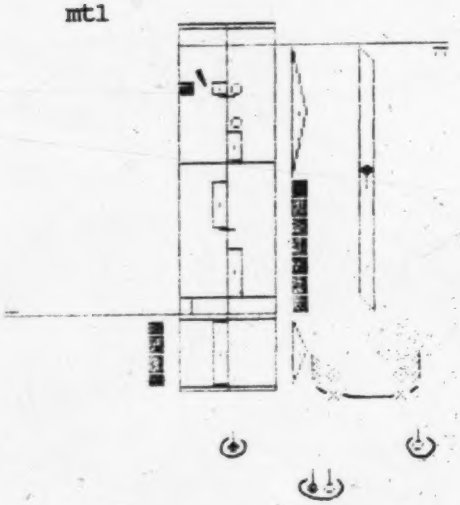
ms1



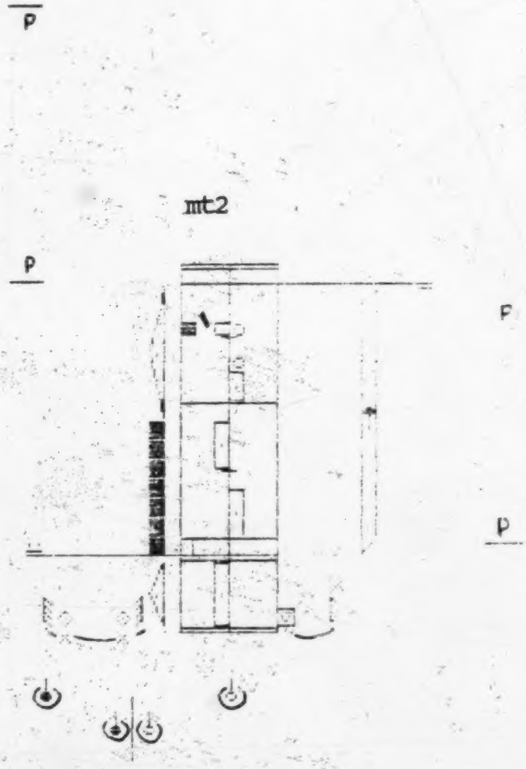
mt ** mt

names: run run run stamp
early social:
national:
children's:
spectacular: L16(4.ab), L16(4.ag)
recent social:
related motifs: bb, bm

mt1



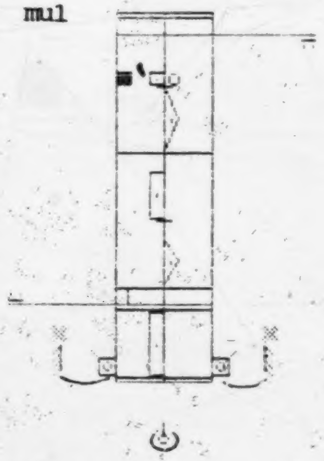
mt2



mu ** mu

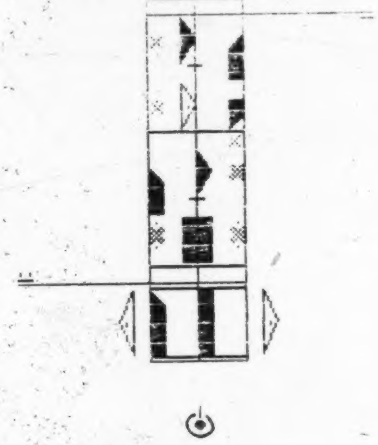
names: side together side stamp
early social:
national:
children's:
spectacular: L51(8.mg), L52(4.ag)
recent social:
related motifs: fb, md, mm

mu1



mv ** mv

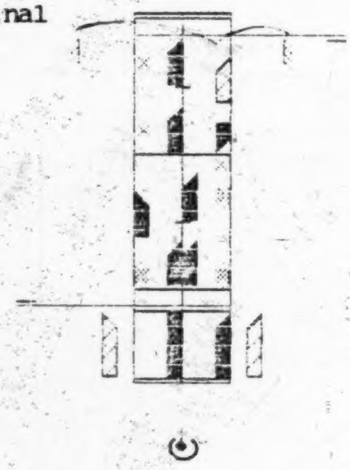
mv1



names: prysiadka pereskok
early social:
national:
children's: H21-2(8.ab)
spectacular:
recent social:
related motifs: na, nb, nd, sj1

na ** na

na1

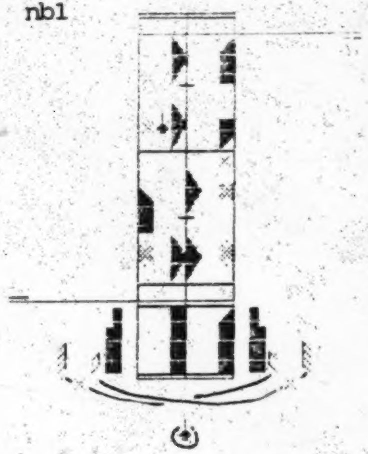


names: prysiadka pereskok
early social:
national:
children's:
spectacular: K30(8.1b)
recent social:
related motifs: mv, nb, nd

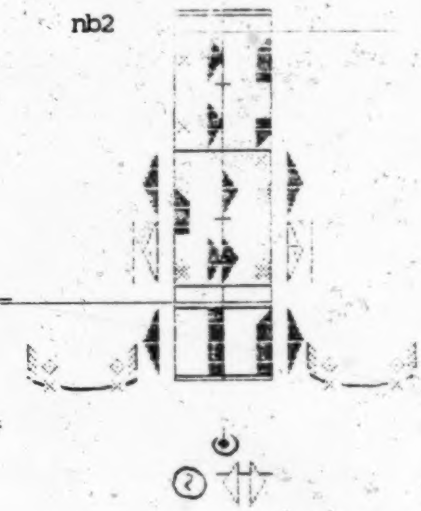
nb ** nb

names: prysiadka pereskok
early social:
national: *F14-5(16.ab), *F19-20(16.ab)
children's: H19(8.ab), J18-9(14.ab)
spectacular:
recent social: N217-20(32.12b), P4-6(20.10b), P123-7(33.5b), Q7(4.1b), Q110(6.8b)
related motifs: mv, na, nd

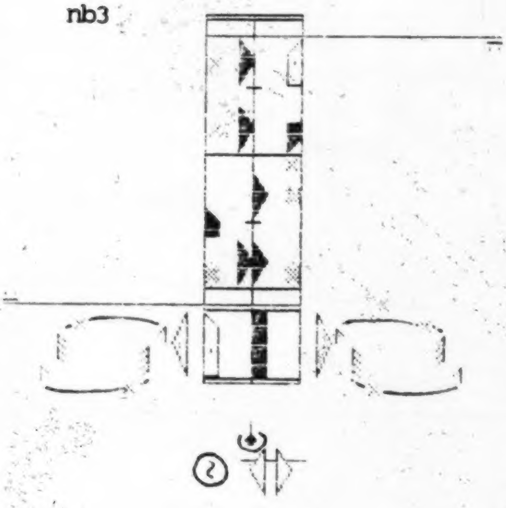
nb1



nb2



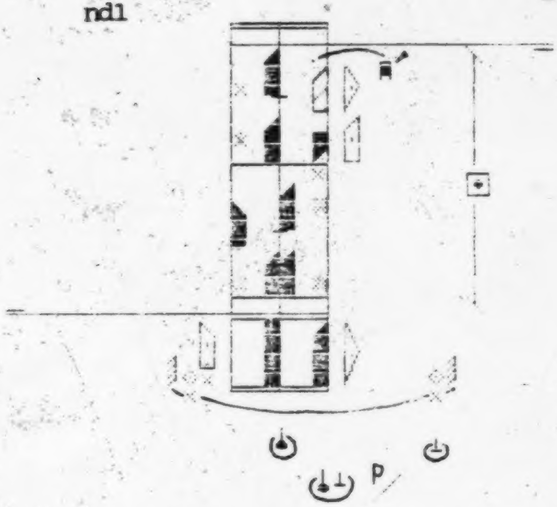
nb3



nd ** nd

names: prysiadka pereskok
early social:
national:
children's:
spectacular:
recent social: N25-6(10.1b), N135(8.1b), N214-5(12.2b), N262-3(12.2b)
related motifs: mv, na, nb

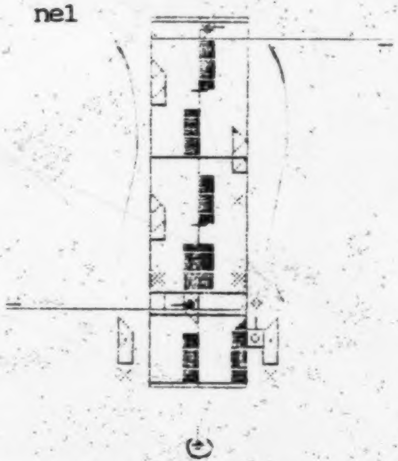
nd1



ne ** ne

names: prysiadka with kicks
early social:
national:
children's:
spectacular:
recent social: N137(4.1b)
related motifs: fy

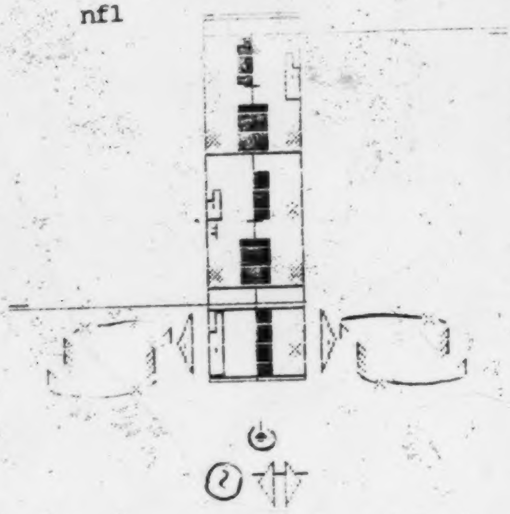
ne1



nf ** nf

names: can-can
early social:
national:
children's:
spectacular:
recent social: Q108(8.9b)
related motifs: fy

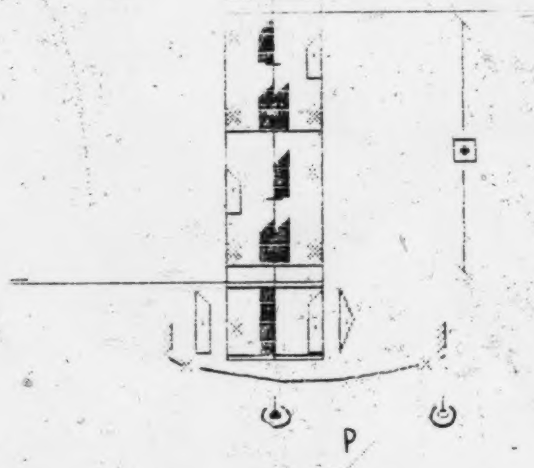
nf1



ng ** ng

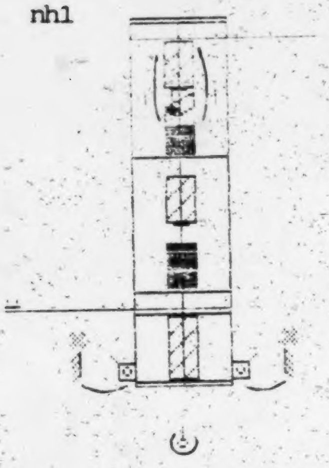
names: prysiadka
early social:
national:
children's:
spectacular:
recent social: N136(4.1b)
related motifs: fy, ga, gb, gc,
gd, ge, gf, ig, kg, kh

ng1



nh ** nh

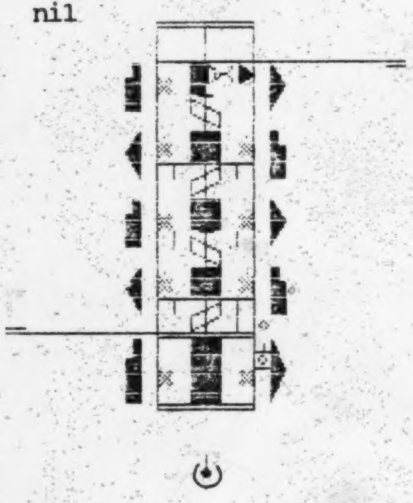
nh1



names: sixth position turn
early social:
national:
children's:
spectacular:
recent social: N63(4.5g), P160-1(12.3g)
related motifs: gk

ni ** ni

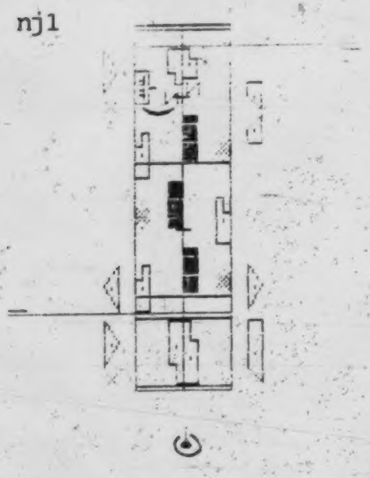
ni1



names: haiduk krut'
early social:
national:
children's:
spectacular: L55-6(12.ab)
recent social:
related motifs: gi, km, mg

nj ** nj

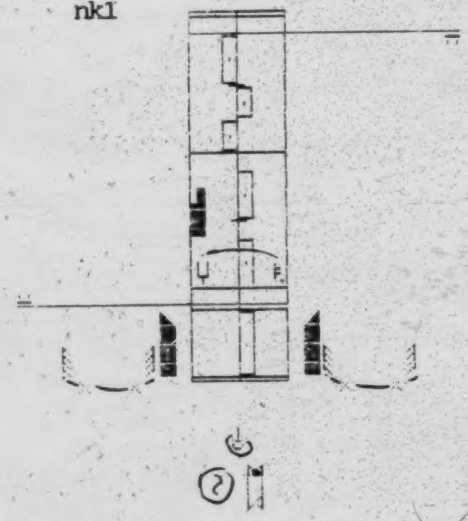
nj1



names:
early social:
national:
children's:
spectacular:
recent social: Q17(5.1b)
related motifs: kp

nk ** nk

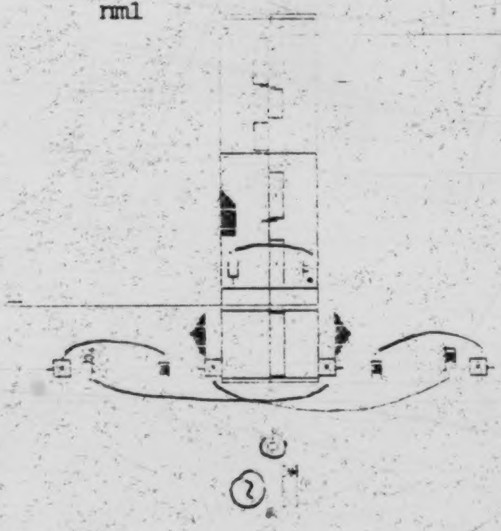
nk1



names: uhynennia skladna, knee
kick one two three
early social: B19(4.1g)
national:
children's:
spectacular:
recent social:
related motifs: nm, nn, oj

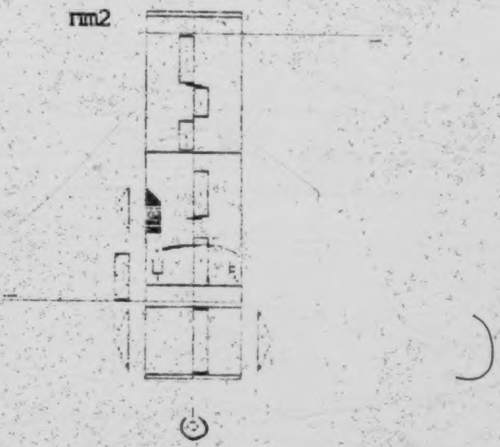
nm ** nm

nm1



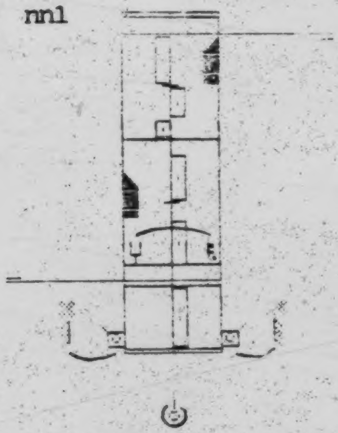
names: uhynennia skladna, knee kick one two three
early social:
national:
children's: H24-5(16.ag)
spectacular:
recent social: N237-8(16.3g)
related motifs: nk, nn, oj

nm2



nn ** nn

nn1

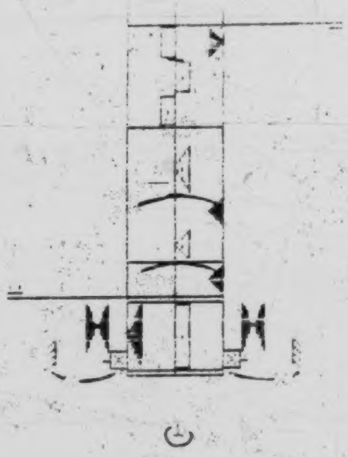


names: uhynennia skladna
early social
national:
children's:
spectacular: M19(6.ag)
recent social:
related motifs: nk, nm, oj

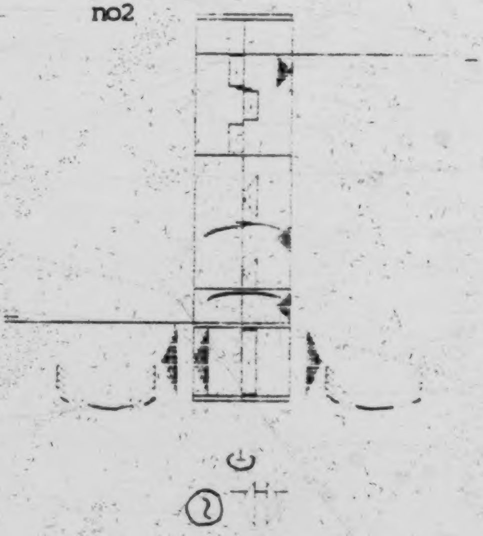
no *** no

names: click click one two three,
pidkivka skladna
early social:
national:
children's: G13(8.ad)ak1,
J5(4.ad), J10(8.ad)
spectacular: M22(8.ag), N21(4.5g)
recent social:
related motifs: ak2, fr, hk, oc

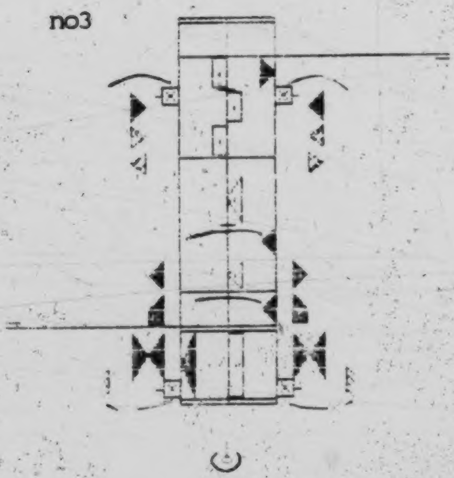
no1



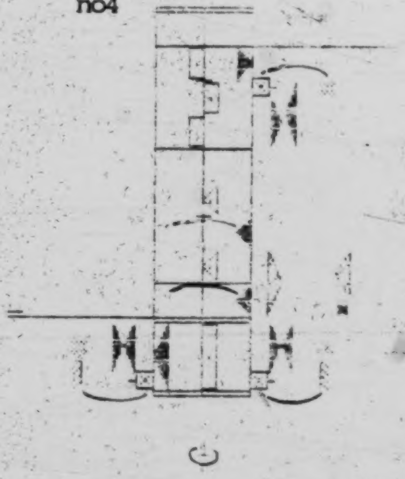
no2



no3

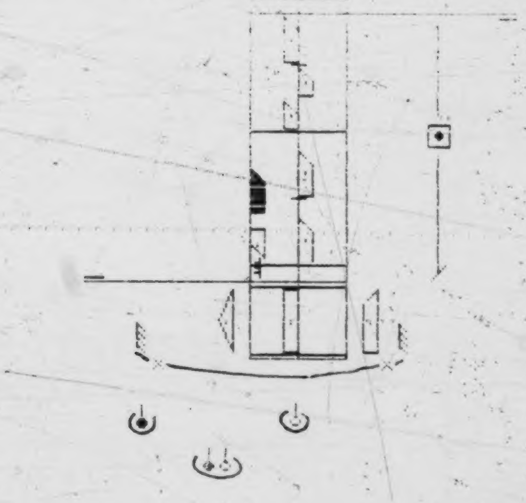


no4



np *** np

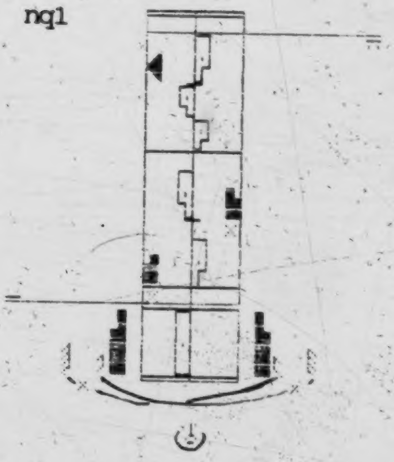
np1



names: pereskok skladnyi, over kick one two three
early social:
national:
children's:
spectacular:
recent social: N135-6(14.1g)
related motifs: fq, mo

nq *** nq

nq1

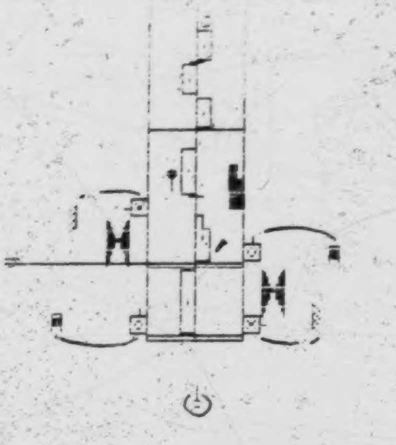


names: kolysannia z merezhkoiu, kick kick one two side
early social:
national: *F10(?r.ag)
children's:
spectacular:
recent social:
related motifs: aj

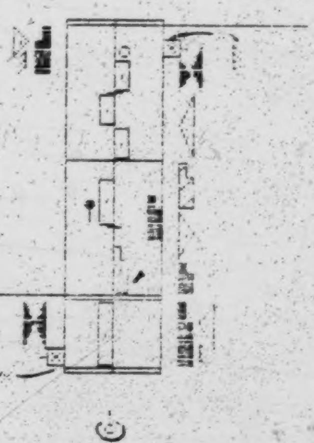
nr ** nr

names: vypad, stamp kick one two three
early social:
national:
children's: G3(8.ag)
spectacular:
recent social: N182(4.3g)
related motifs: ns, nt, pn, qv

nr1



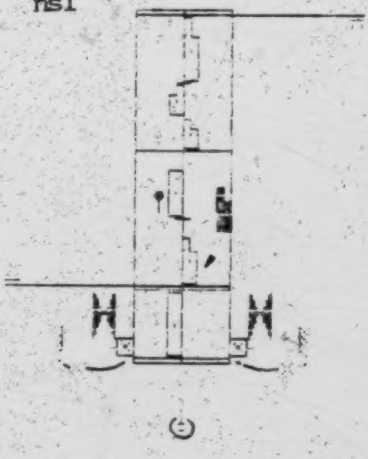
nr2



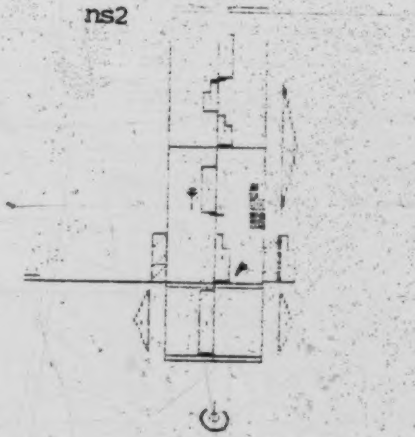
ns ** ns

names: vypad, stamp kick one two three
early social:
national:
children's: G3(6.ab), G6(8.ab)
spectacular:
recent social: N55(8.2g)
related motifs: nr, nt, pn, qv

ns1

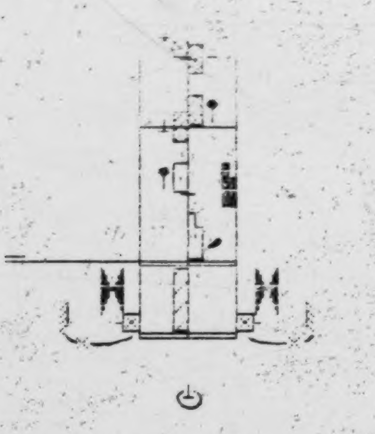


ns2



nt ** nt

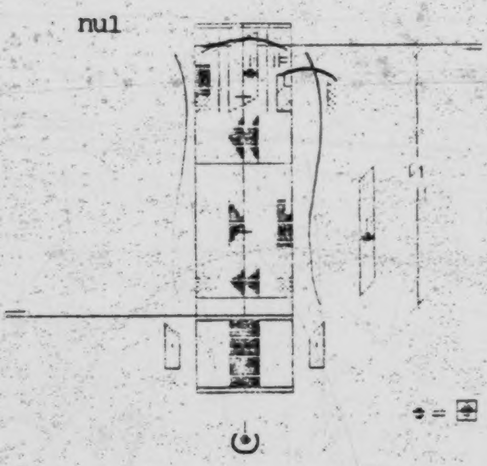
nt1



names: vypad z pletenniam
early social:
national:
children's: J11(8.ad)
spectacular:
recent social:
related motifs: ch, nr, ns, pn, qv

nu ** nu

nu1

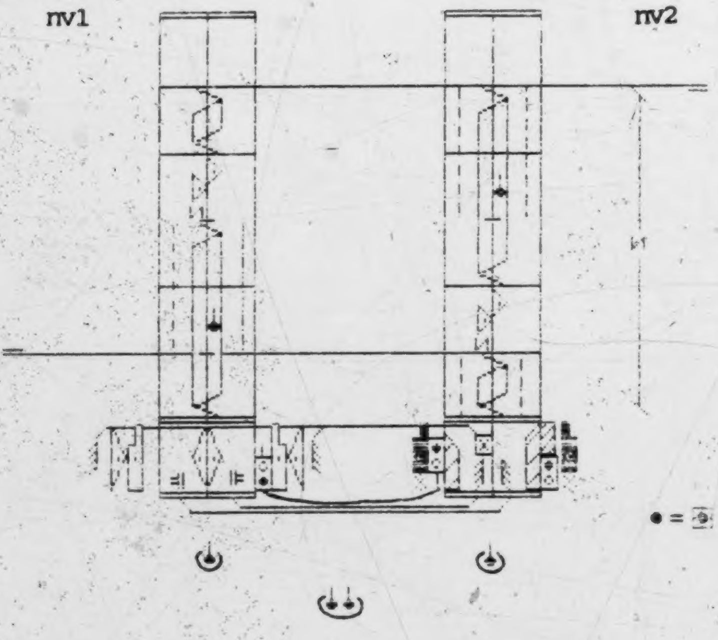


names: pistolet
early social:
national:
children's:
spectacular:
recent social: N273(6.1b),
Q96-7(6.1b), Q103-4(8.1b)
related motifs: dv, rb

nv ** nv

names: two man cartwheel
early social:
national:
children's:
spectacular:
recent social: N158-9(13.1b), N158-9(13.1b), P130-1(16.1b), P130-1(16.1b)
related motifs:

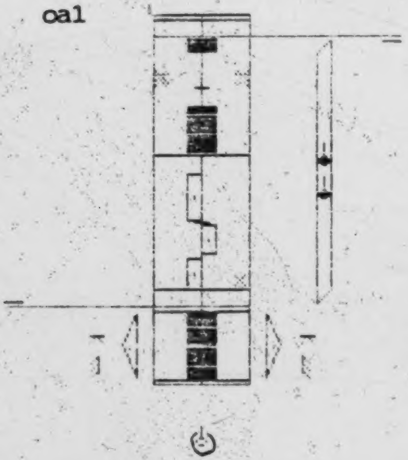
nv1 nv2



oa ** oa

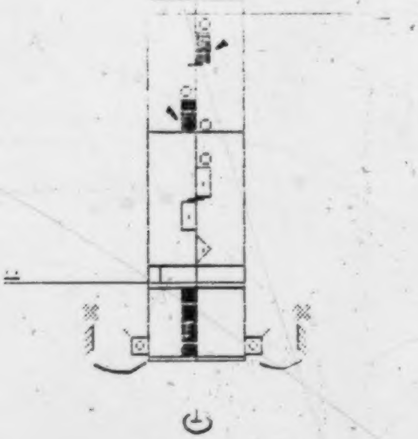
names: sixth position tours
early social:
national:
children's:
spectacular:
recent social: P44-6(14.2g)
related motifs: dn, pf, uo

oa1



ob ** ob

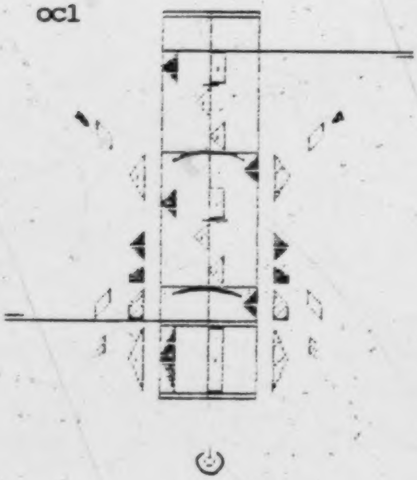
ob1



names:
early social:
national:
children's:
spectacular: K3(8.ad)
recent social:
related motifs: bm

oc ** oc

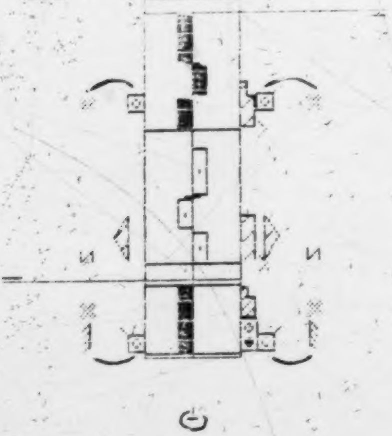
oc1



names: click two three, pidkivka skladna
early social:
national:
children's:
spectacular:
recent social: P126-8(12.4g)
related motifs: ak, bm4, fr, hk, no

od ** od

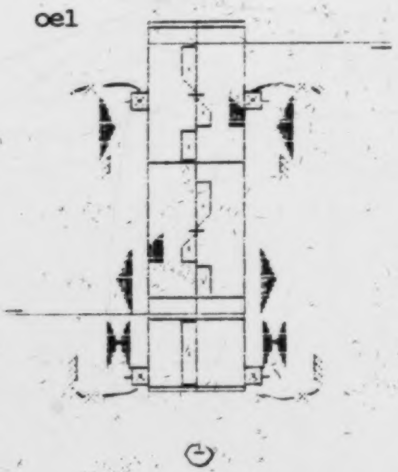
od1



names: pokhid skladnyi with arms
early social:
national:
children's:
spectacular: L53-4(8.ad)
recent social:
related motifs: ib, ic, ig, ik, ip, iq, it, iv, ja, jc, jd, je, of, og, oh, oi

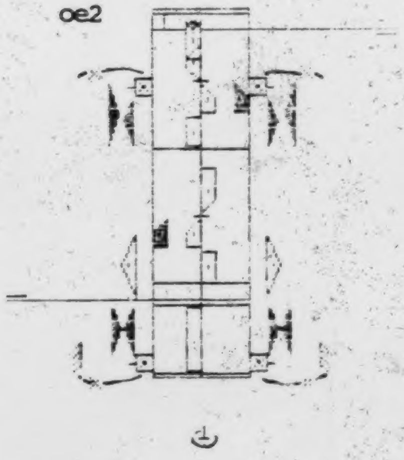
oe ** oe

oe1

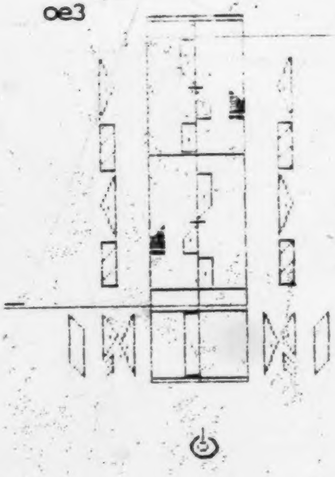


names: tynok, cross over, pas de basque
early social:
national:
children's: H3-4(16.mg), H19(8.ag), J6(4.mg), J8(4.ad), J9(4.ad)
spectacular:
recent social:
P56-8(22.3g)(10.1g), Q26(4.4g)
related motifs: id, ih, ij, io, is, om, rj, rk, rn

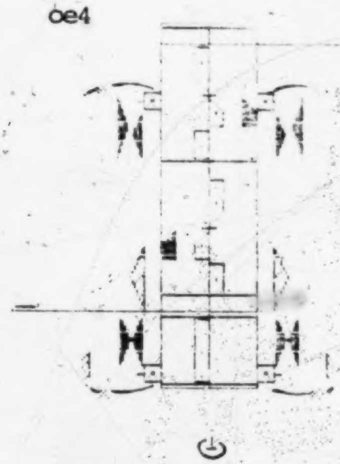
oe2



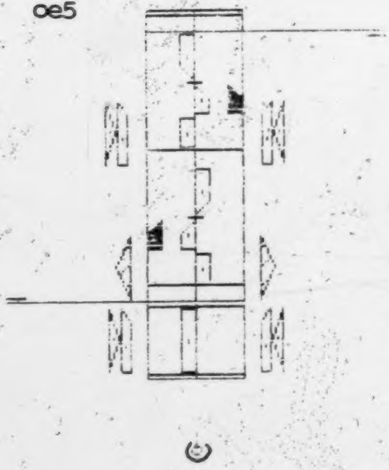
oe3



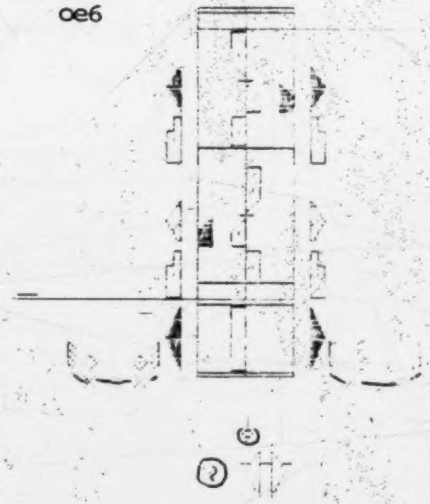
oe4



oe5



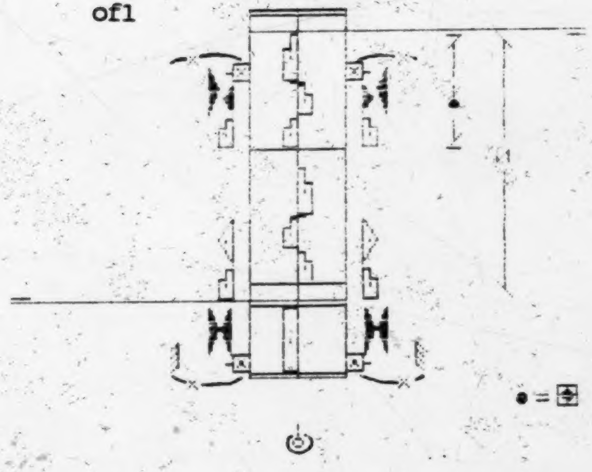
oe6



of ** of

names: pokhid skladnyi turn
early social:
national:
children's: J13(8.ag)
spectacular:
recent social: P3-4(16.6g), P7(8.8g), P8(8.2g), P114-7(28.4g)(12.2g)
related motifs: ib, ic, ig, ik, ip, iq, it, iv, ja, jc, jd, je, od, og, oh, oi

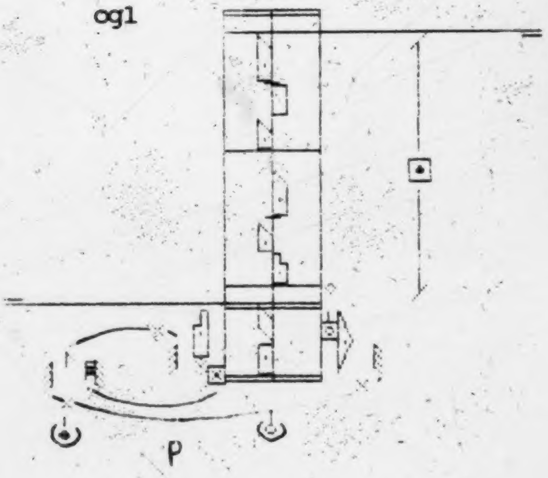
of1



og ** og

names: polka
early social:
national:
children's:
spectacular:
recent social: N190-2(24.1g)
related motifs: ib, ic, ig, ik, ip, iq, it, iv, ja, jc, jd, je, od, of, oh

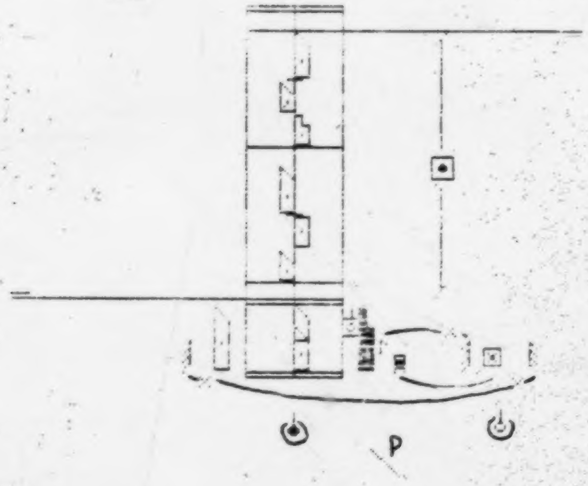
og1



oh ** oh

names: polka
early social:
national:
children's:
spectacular:
recent social: N190-2(24.1b)
related motifs: ib, ic, ig, ik, ip, iq, it, iv, ja, jc, jd, je, og

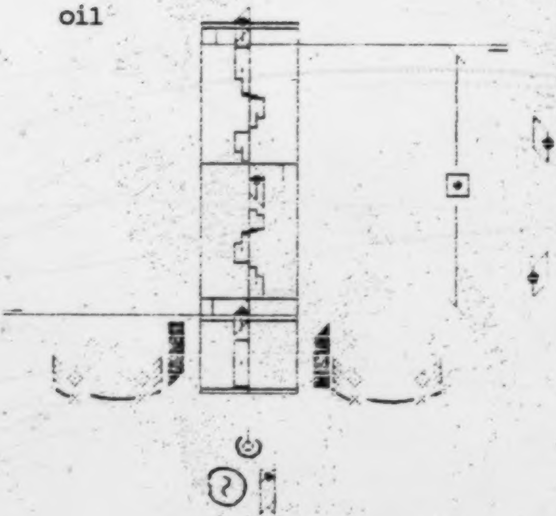
oh1



oi ** oi

names: pokhid skladnyi, one two three, dribushechka, plain step, basic step, pereminnyi krok
early social:
national:
children's:
spectacular:
recent social: Q6(8.2g)
related motifs: ib, ic, ig, ik, ip, iq, it, iv, ja, jc, jd, je, od, of, og, oh, oi

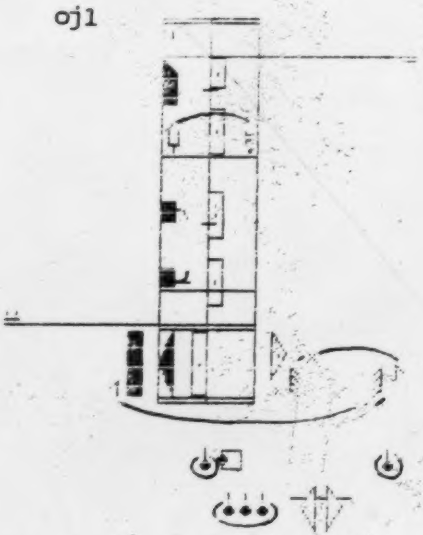
oi1



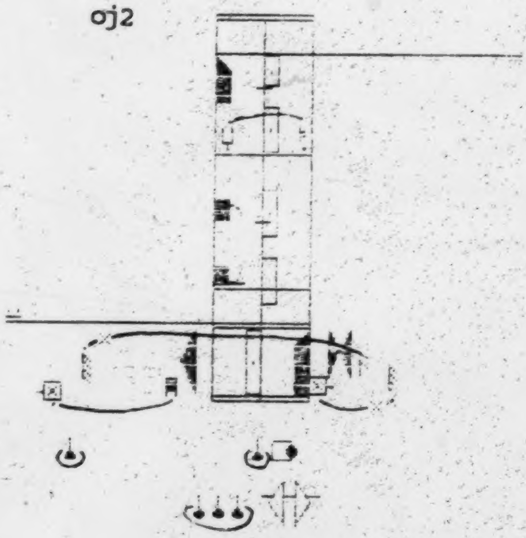
oj ** oj

names: vykhyliasnyk z uhynenniam, toe heel knee kick
early social:
national:
children's:
spectacular:
recent social: N230-1(16.1b), N230-1(16.1b), N230-1(16.1b)
related motifs: jn, jo, jp, jq, ok, om, on

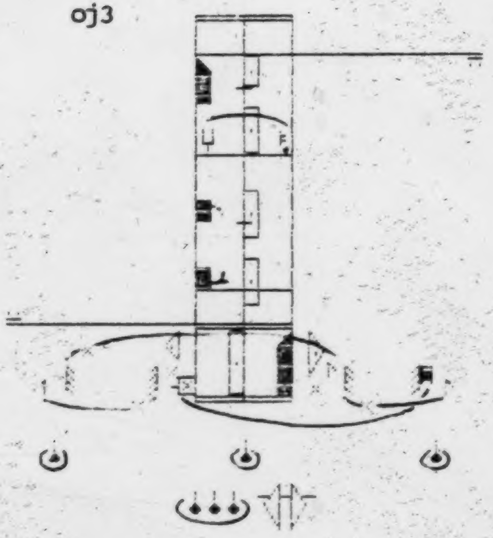
oj1



oj2

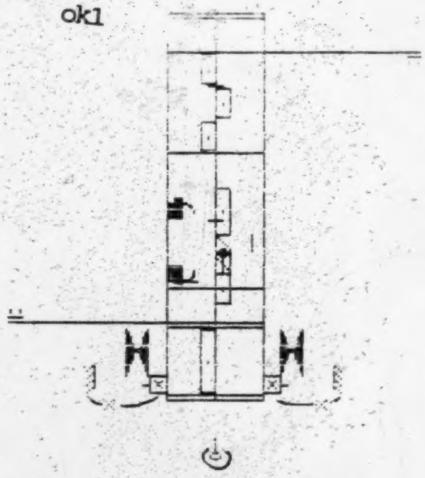


oj3



ok *** ok

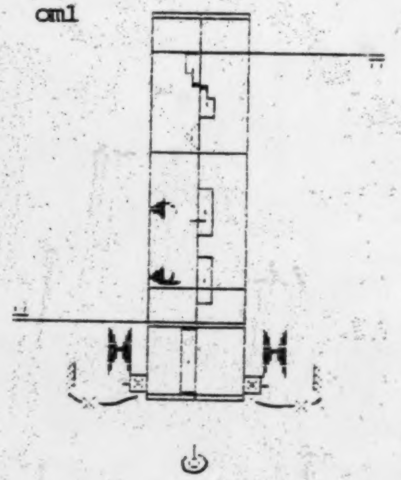
ok1



names: vykhiasnyk skladnyi, toe heel one two three
early social:
national:
children's: J12(4.ag)
spectacular:
recent social:
related motifs: jn, jo, jp, jq, om, on

om *** om

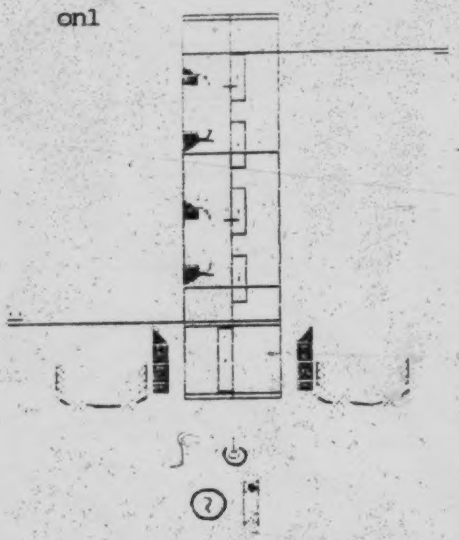
om1



names: vykhiasnyk z tynkom, toe heel cross over
early social:
national:
children's: J12(4.ab), J13(4.ab)
spectacular:
recent social:
related motifs: jn, on

on ** on

on1

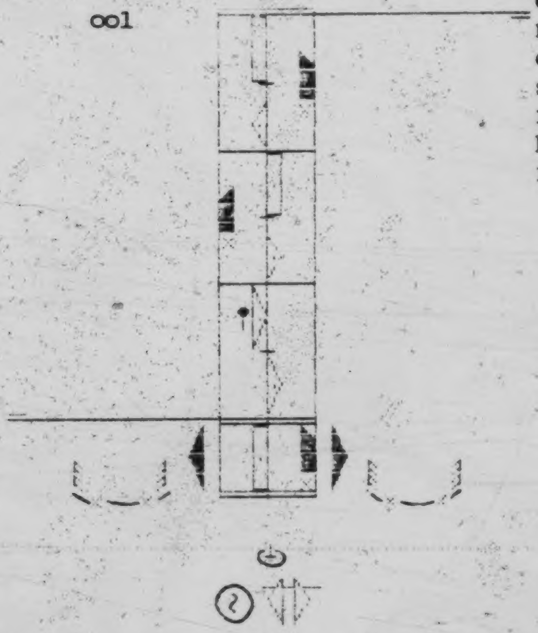


names: vykhyliasnyk, toe heel
early social: A11(11.1g)
national:
children's:
spectacular:
recent social:
related motifs: jn, ok, om

ONE-AND-A-HALF NOTE MOTIFS (3 measures)

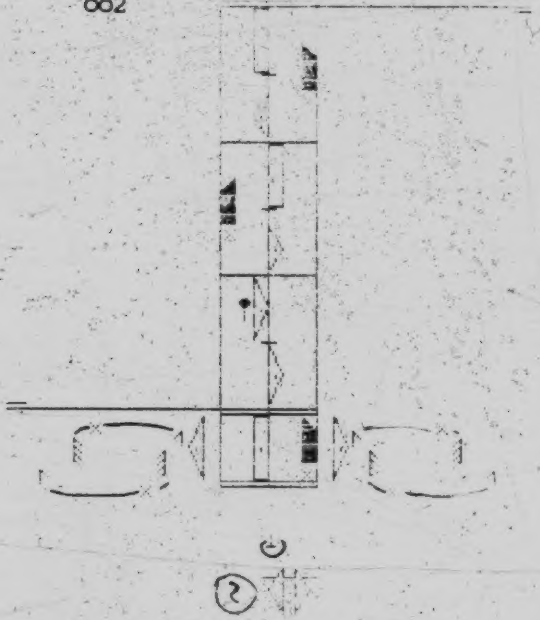
oo ** oo

oo1



names: arkan
early social:
national:
children's:
spectacular:
recent social: N101+(?.4d),
N101-16(177.ad)
related motifs: jr, mi, mn, si

002

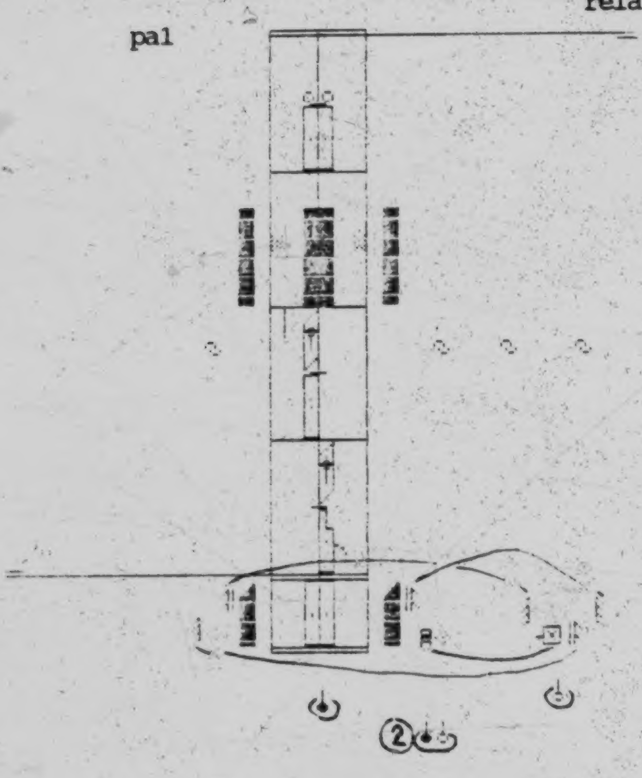


TWO NOTE MOTIFS (4 measures)

pa ** pa

names: poharenka and prysiadka combination
early social:
national:
children's:
spectacular: K53-4(16.ab)
recent social:
related motifs: dk, fg

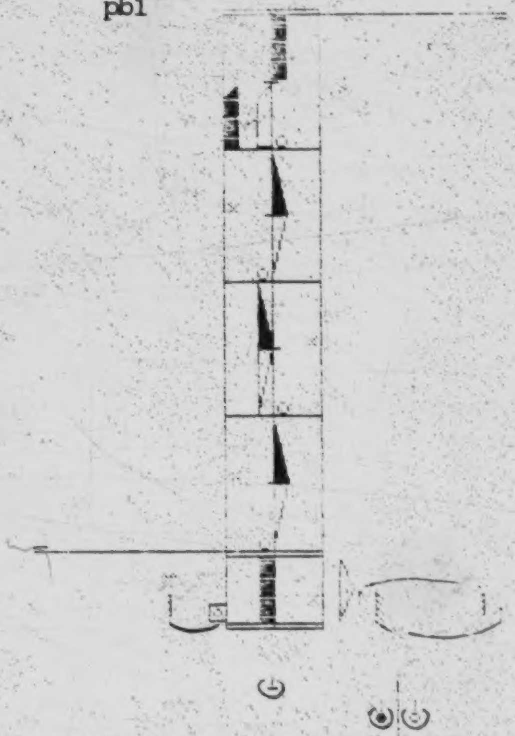
pa1



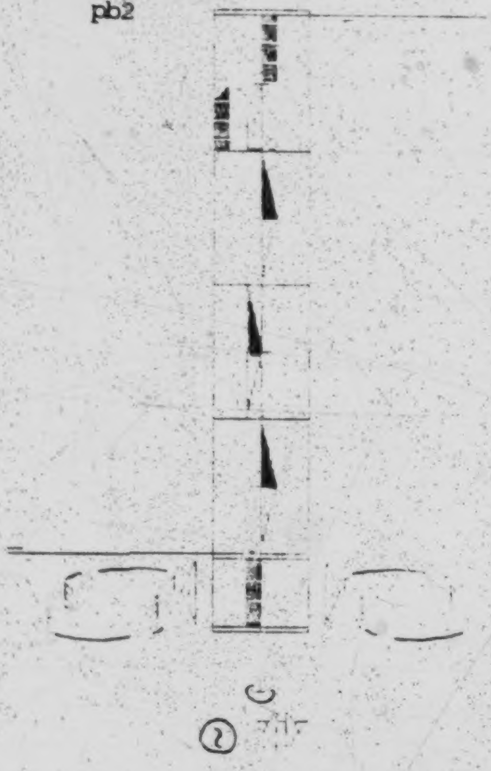
pb ** pb

names: step behind step front
early social:
national:
children's:
spectacular: M5(8.ad), M2(8.mb), M11-2(12.ad)
recent social:
related motifs: fb, fo

pb1

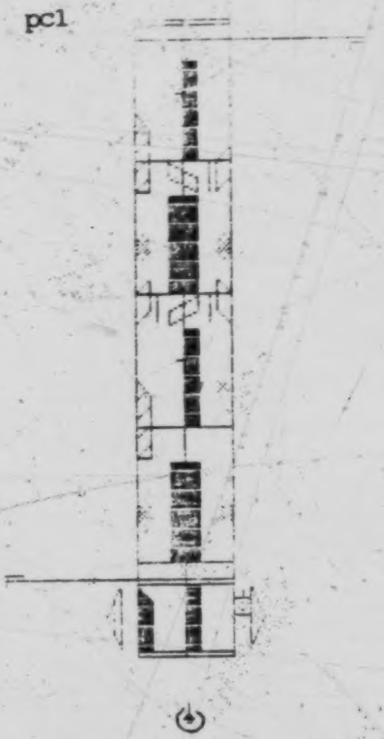


pb2



pc *** pc

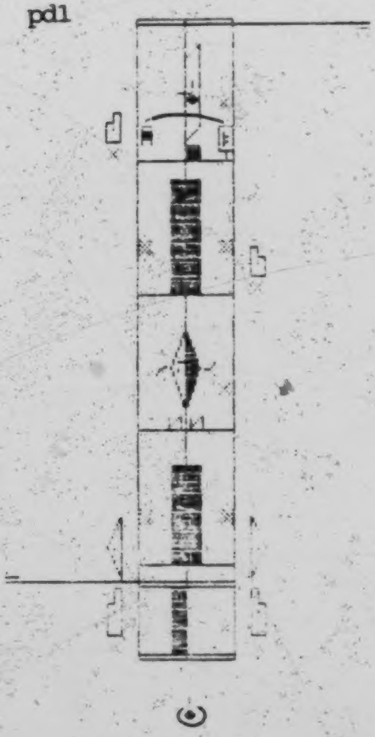
pc1



names: prysiadka
early social:
national:
children's:
spectacular: M7(8.ab)
recent social:
related motifs: gb, gd

pd *** pd

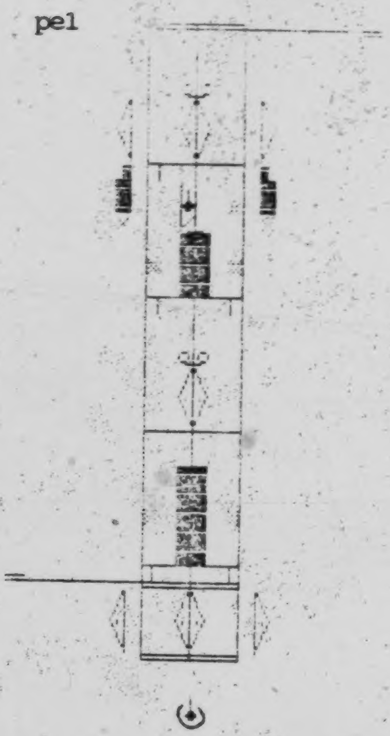
pd1



names: roztiazhka
early social:
national:
children's:
spectacular: K23-5(16.2b)
recent social:
related motifs: gh

pe ** pe

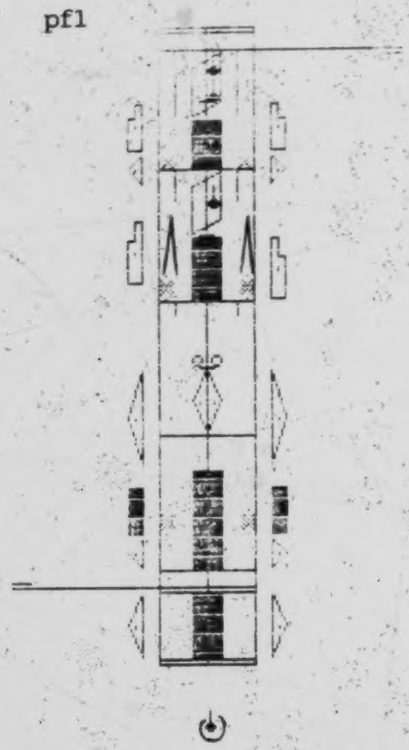
pel



names: roztiazhka roztiazhka turn
early social:
national:
children's:
spectacular: M19(8.mb)
recent social:
related motifs: gh

pf *** pf

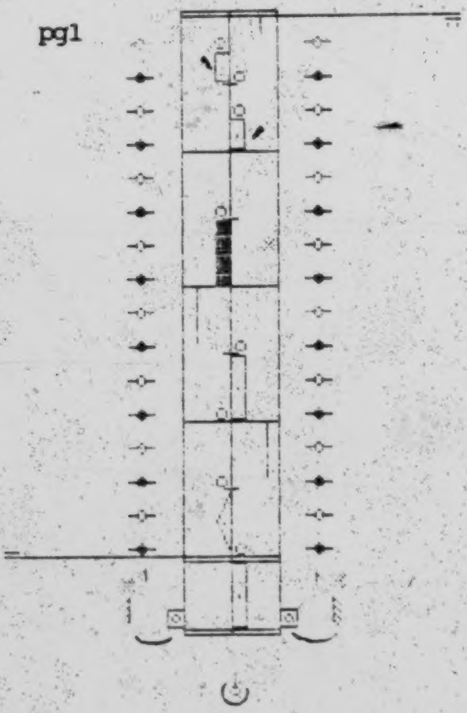
pf1



names: double tour
early social:
national:
children's:
spectacular:
recent social: N35-6(18.3b)
related motifs: dn, oa, uo

pg *** pg

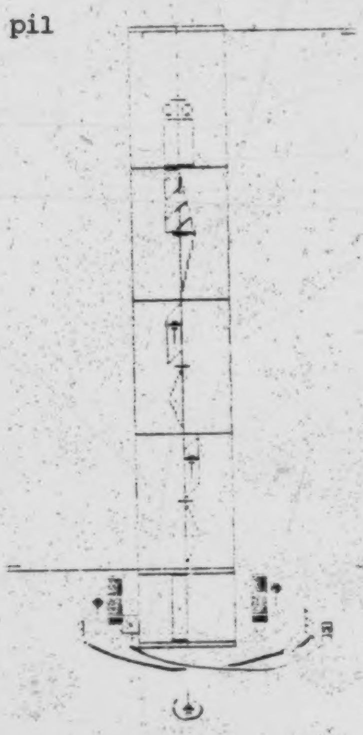
pg1



names: tupannia combination
early social:
national:
children's:
spectacular: L33-5(24.ag)
recent social:
related motifs: bm4, fo

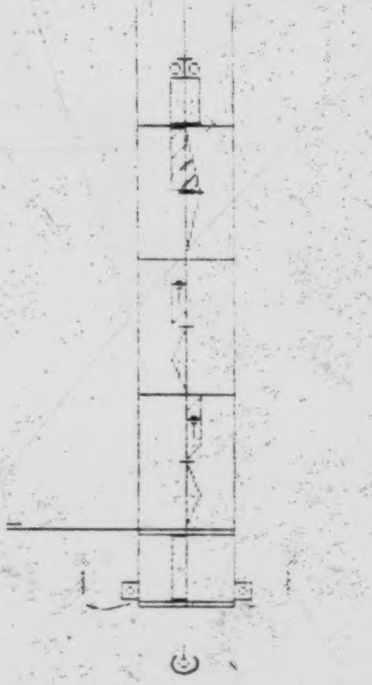
pi ** pi

pi1



names: step turn
early social:
national:
children's:
spectacular: K30(8.mb), K30(8.mg)
recent social:
related motifs: fo

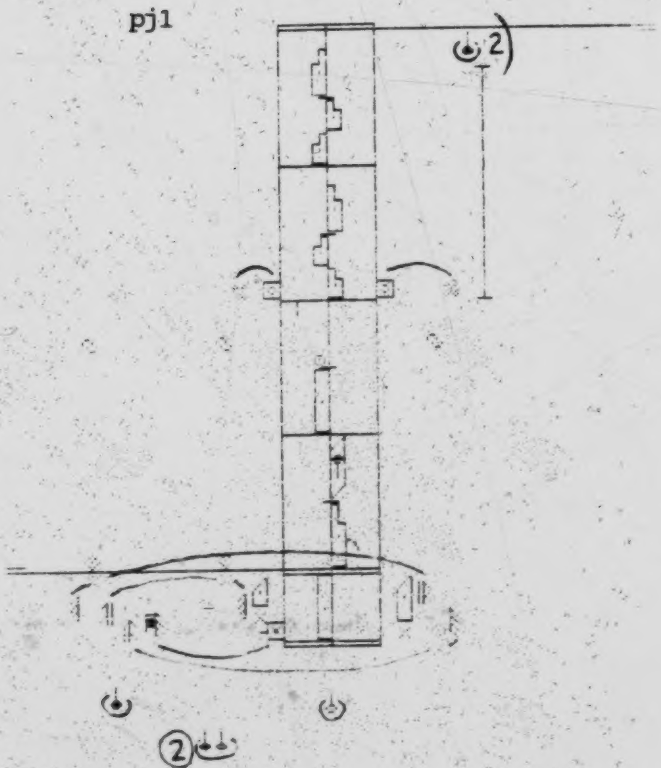
pi2



pj ** pj

names: poharenka combination
early social:
national:
children's:
spectacular: K53-4(16.ag)
recent social:
related motifs: fg, ig9

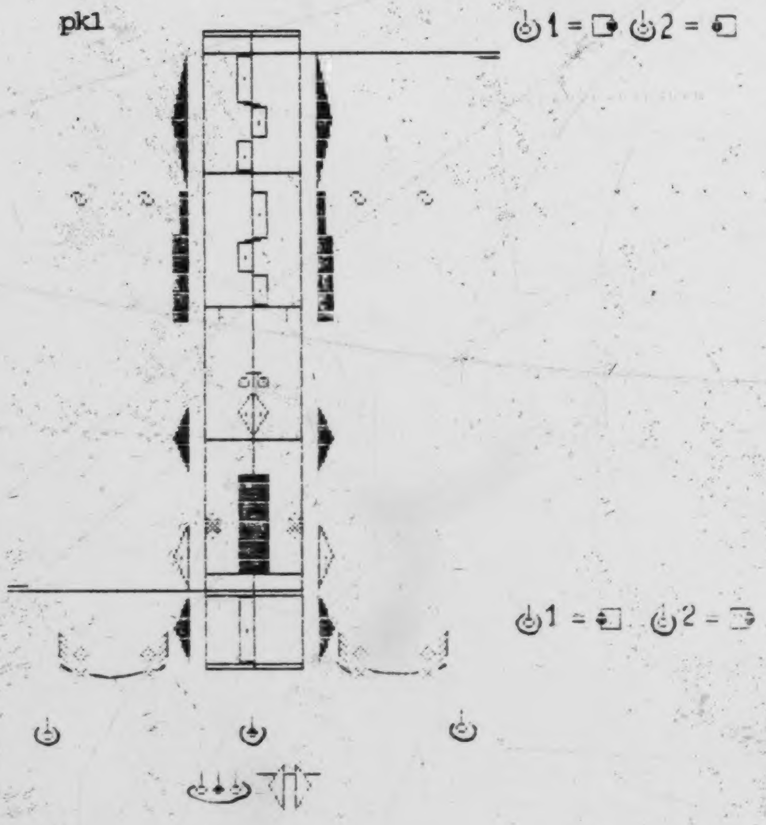
pj1



pk ** pk

names: roznichka combination
early social:
national:
children's: J16-7(12.ab)
spectacular:
recent social:
related motifs: gh, ib, od

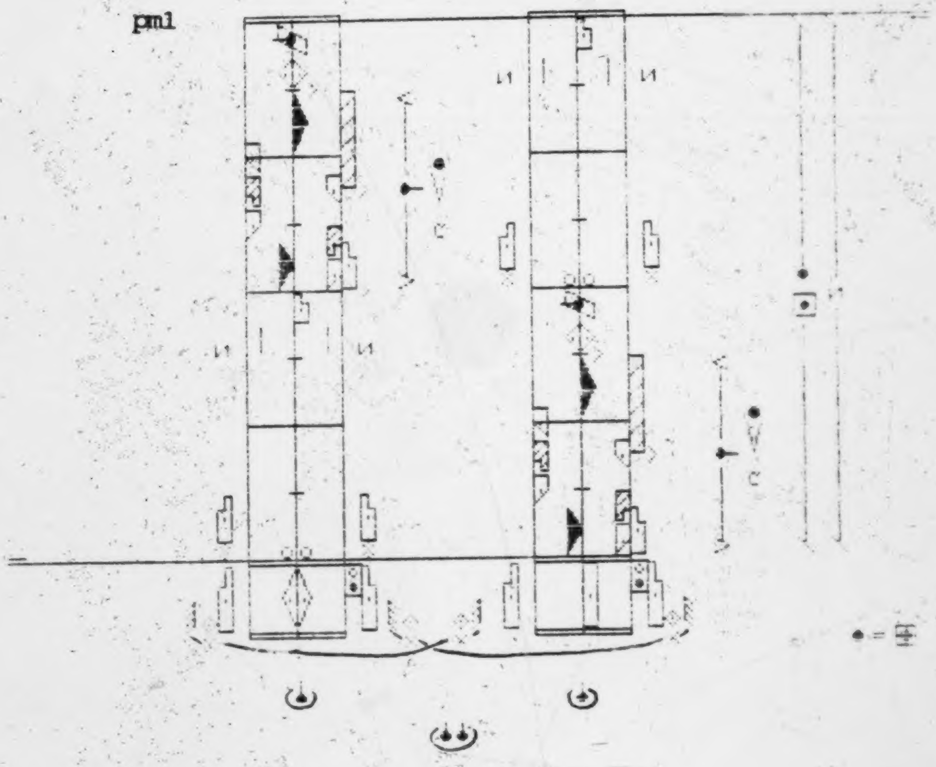
pk1



pm *** pm

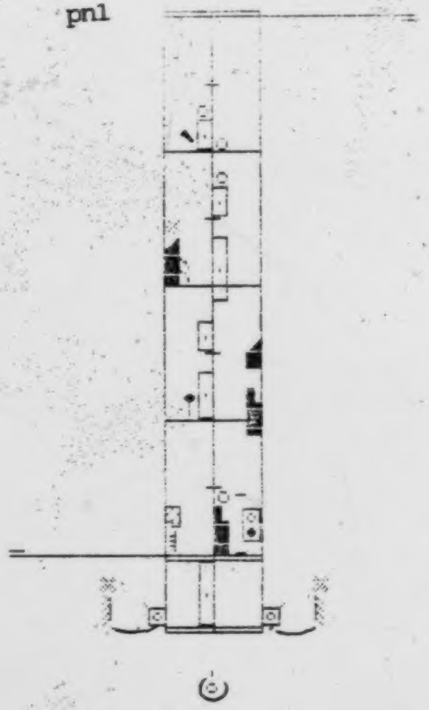
names: arabian in a couple
early social:
national:
children's:
spectacular:
recent social: Q101(6.1b)
related motifs: kv, ma, pv

pm1



pn ** pn

pn1

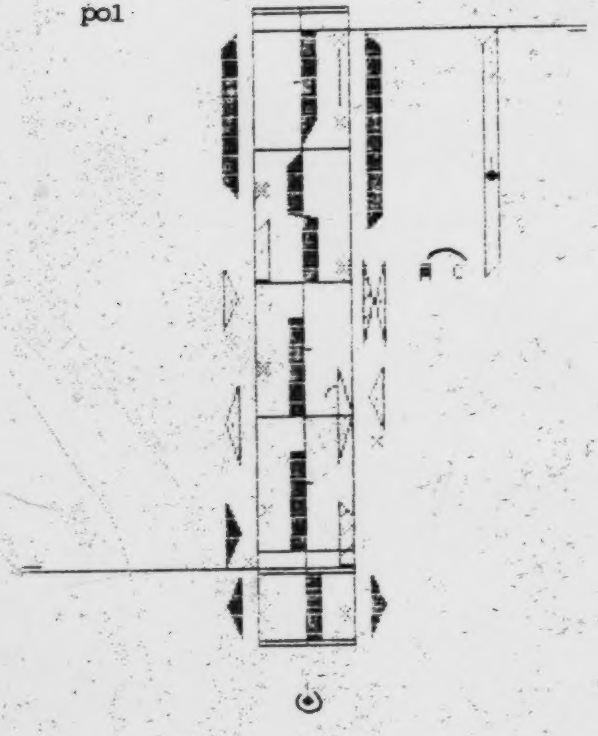


names: vypad chovhanets'
early social:
national:
children's:
spectacular: M7(8.ag)
recent social:
related motifs: fw, ht, nr

po ** po

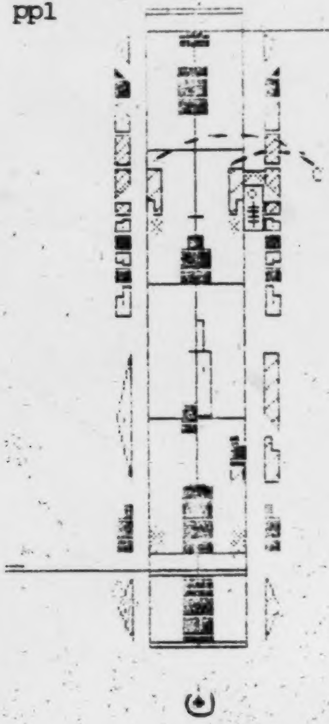
names: high leg combination
early social:
national:
children's:
spectacular:
recent social: Q98-9(16.3b)
related motifs: mel

pol



pp ** pp

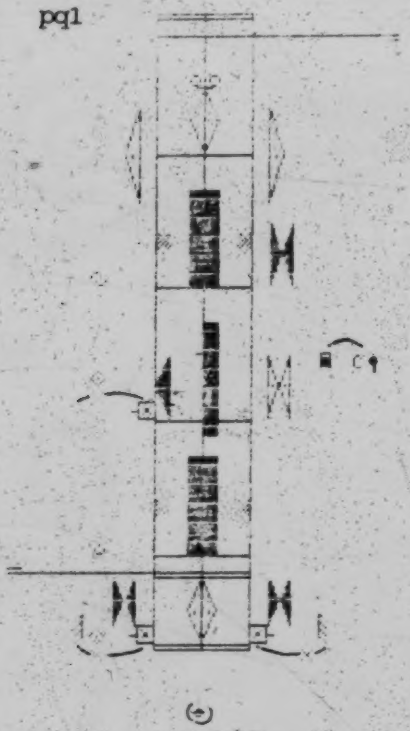
ppl



names: kil'tse
early social:
national:
children's:
spectacular:
recent social: N119(8.1b)
related motifs: pr, qb

pq *** pq

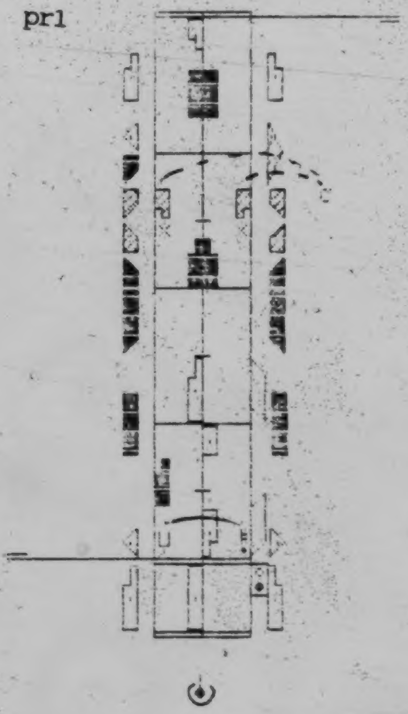
pq1



names: roztiazhka combination
early social:
national:
children's: H30-1(12.ab)
spectacular:
recent social:
related motifs: gh

pr ** pr

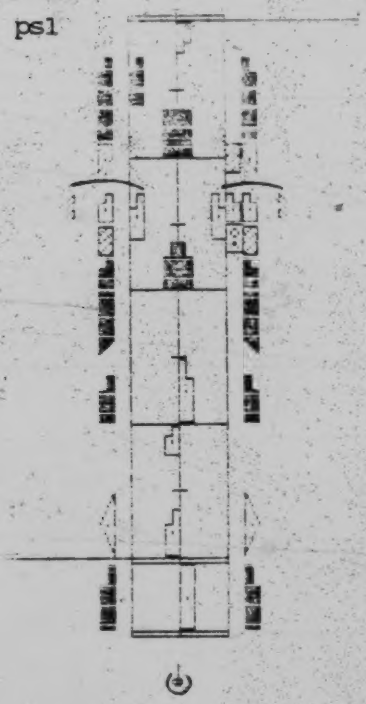
pr1



names: kil'tse
early social:
national:
children's:
spectacular:
recent social: N137-8(14.1b), N143-5(21.1b), N199-200(12.2b), N265-6(12.1b)(16.1b)
related motifs: pp, qb

ps *** ps

ps1

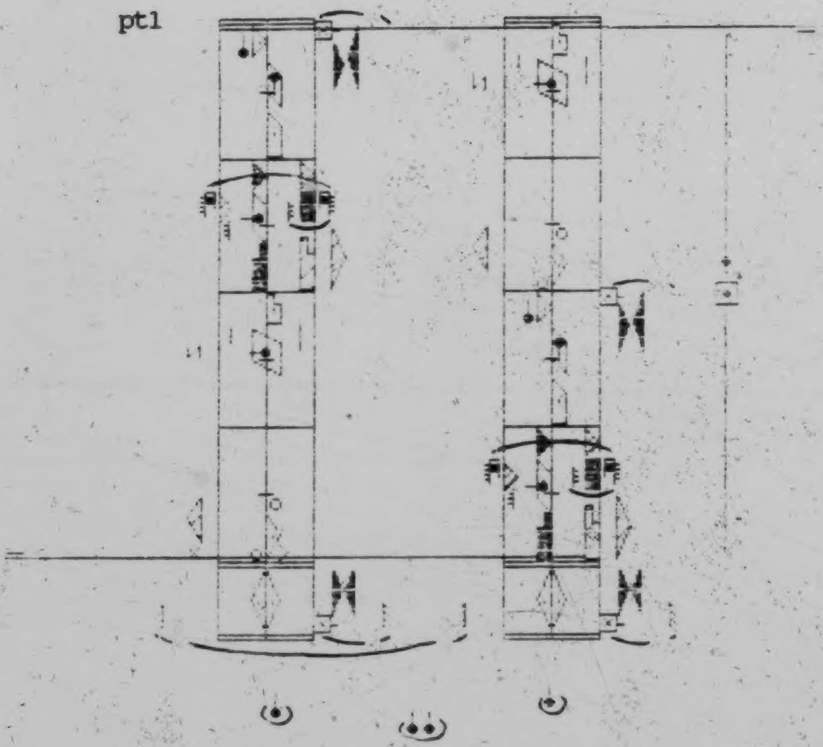


names: velykyi shchupak, pike
early social:
national:
children's:
spectacular:
recent social: P113-4(8.1b), P115(6.1b)
related motifs: dq, qg, qh, qk, ri, sb

pt *** pt

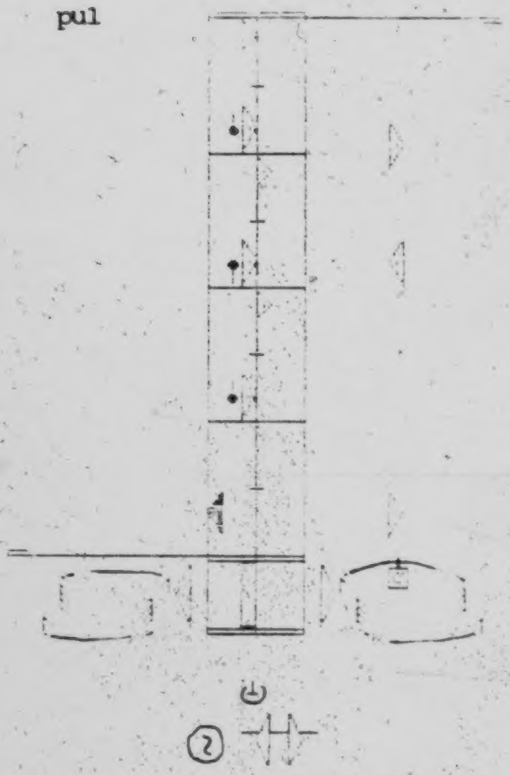
names: vysokyi holubets' in a couple
early social:
national:
children's:
spectacular:
recent social: N66-7(16.4b)
related motifs: kb

pt1



pu ** pu

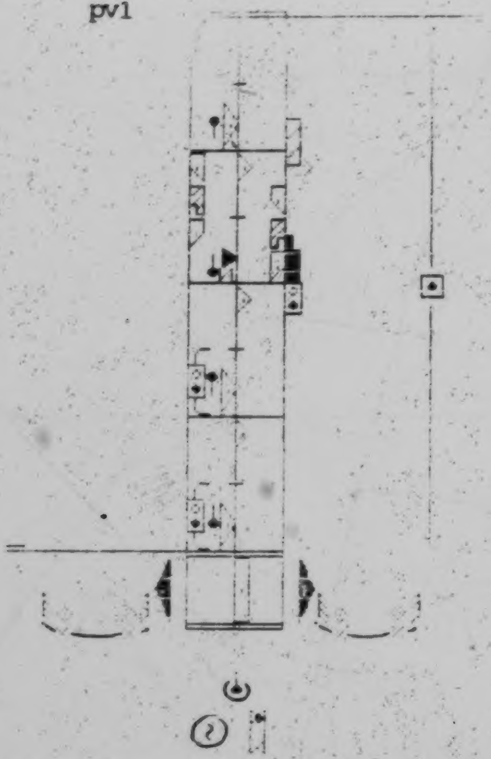
pu1



names: New York combination, Pani Pryma's step
early social:
national:
children's:
spectacular: K1-2(16.ad)
recent social:
related motifs:

pv ** pv

pv1

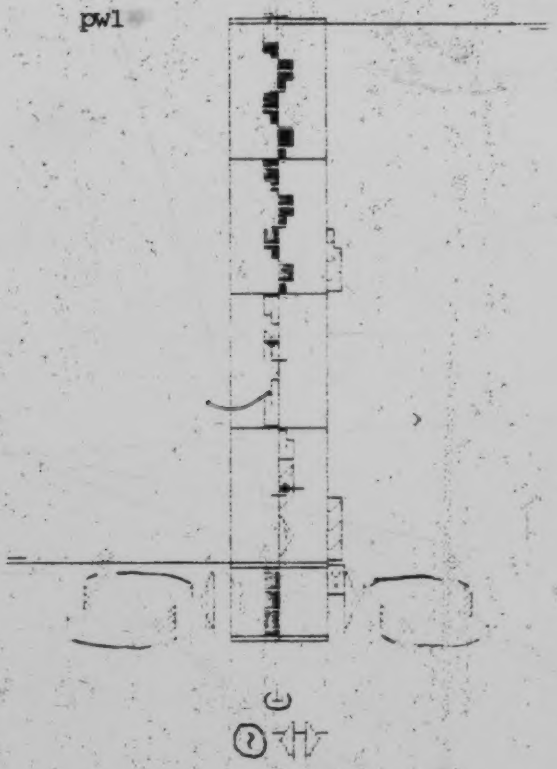


names: arabian in a group
early social:
national:
children's:
spectacular:
recent social: P155-7(20.5b), P163(8.3b)
related motifs: kv, ma, pm

pw ** pw

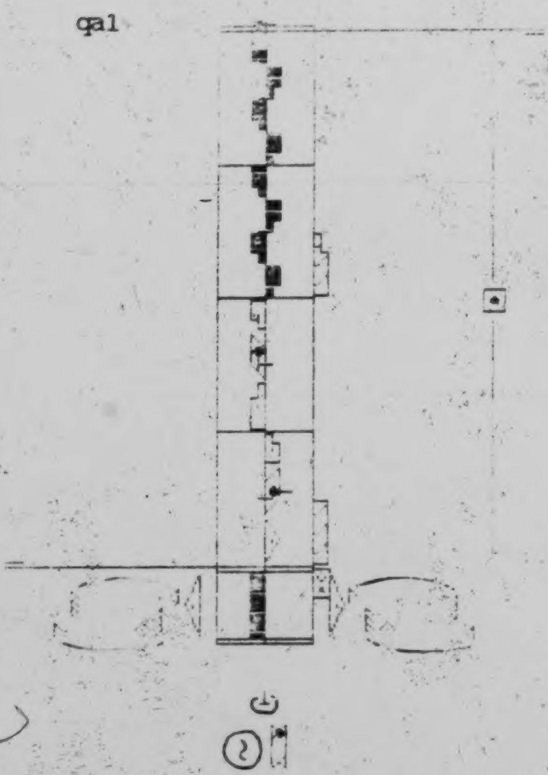
names: New York combination, Pani Pryma's step
early social:
national:
children's:
spectacular: K41(4.md)
recent social:
related motifs: ab, adl, qa

pwl



qa ** qa

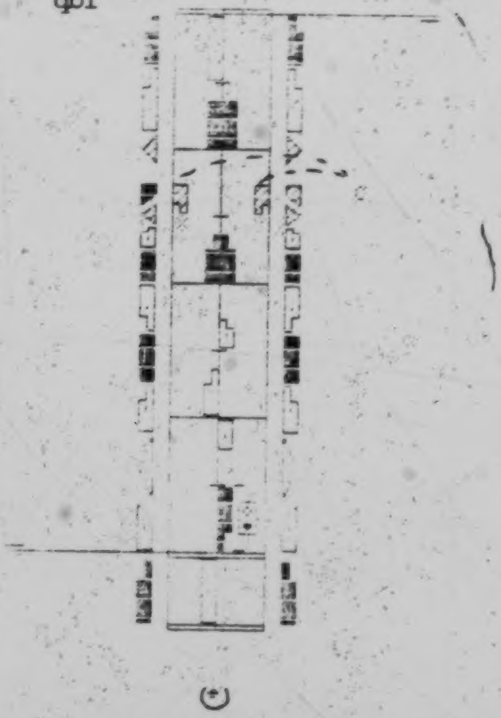
qa1



names: New York combination, Pani Pryma's step
early social:
national:
children's:
spectacular: K41-3(20.md)
recent social:
related motifs: ab, ag1, pw

qb ** qb

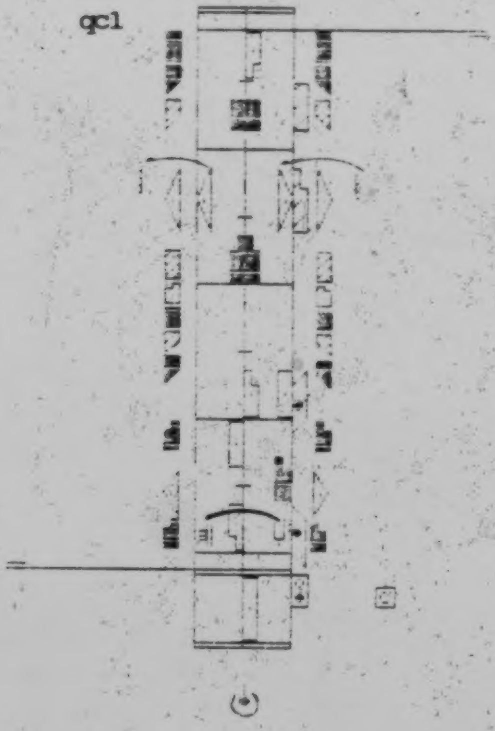
qb1



names: kil'tse
early social:
national:
children's:
spectacular:
recent social: Q33-4(10.1b)
related motifs: pp, pr

qc ** qc

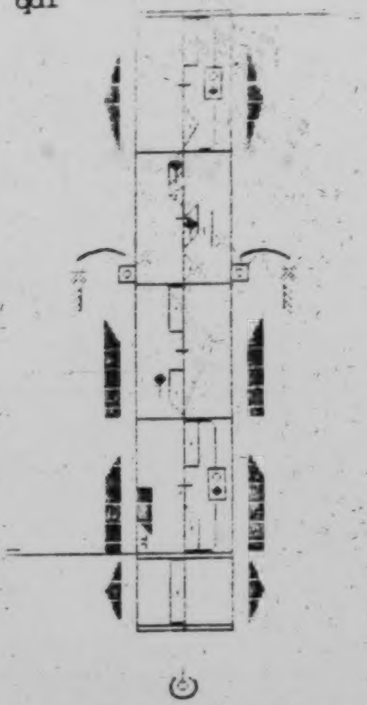
qc1



names: split jumps, vysoka roztiazhka
early social:
national:
children's:
spectacular:
recent social: N79-80(12.1b)
related motifs: ds, qe, qi, sc

qd *** ********* qd

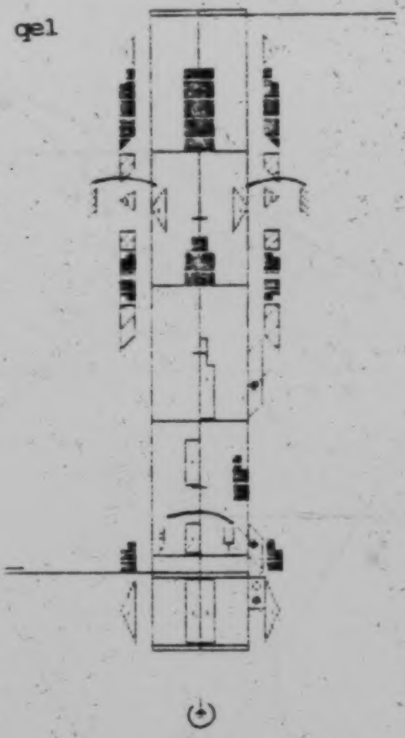
qd1



names: veretyno
early social:
national:
children's:
spectacular:
recent social: P40(8.2g)
related motifs: se

qe ** qe

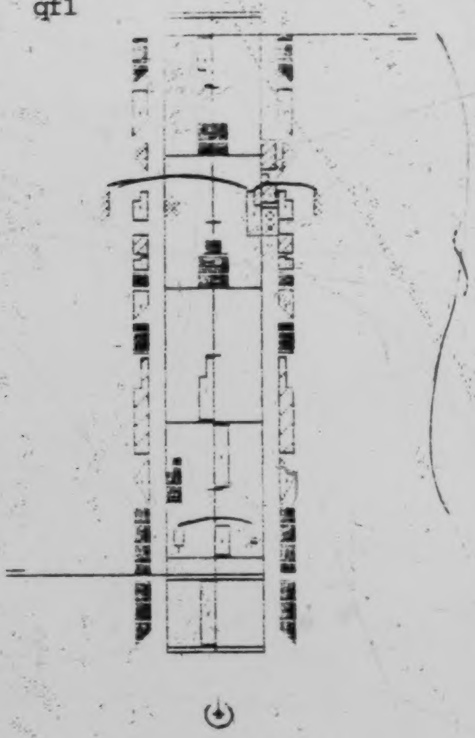
qe1



names: split jumps, vysoka roztiazhka
early social:
national:
children's:
spectacular:
recent social: N241-2(16.2b)
related motifs: ds, qc, qi, sc

qf ** qf

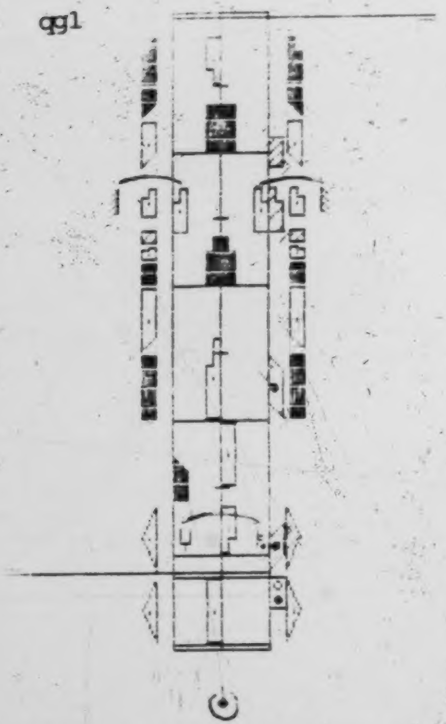
qf1



names: shchupak with one foot, one foot pike
early social:
national:
children's:
spectacular: L39(8.1b)
recent social:
related motifs: dp

qg ** qg

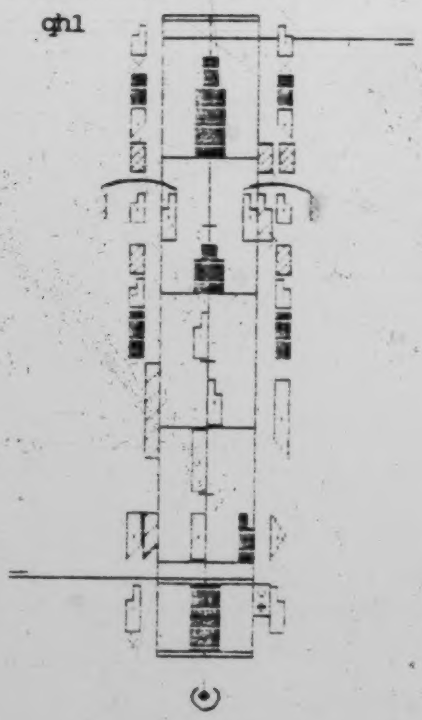
qg1



names: velykyi shchupak, pike
early social:
national:
children's:
spectacular:
recent social: N258-9(12.3b), P114-5(12.1b)
related motifs: dq, ps, qh, qk, ri, sb

qh ** qh

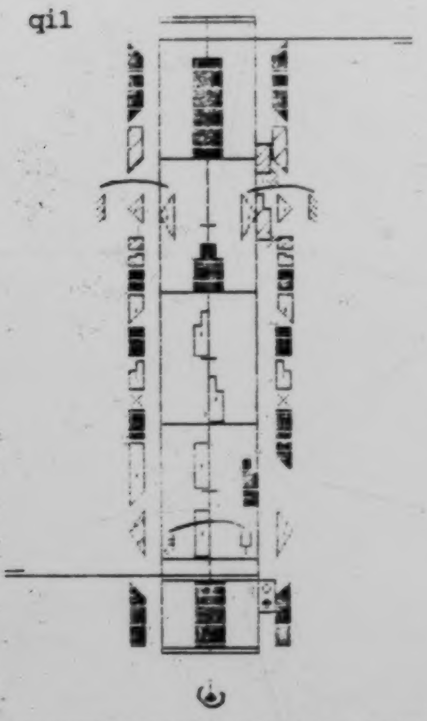
qh1



names: velykyi shchupak, pike
early social:
national:
children's:
spectacular:
recent social: N74-5(9.1b)
related motifs: dq, ps, qg, qk, ri, sb

qi ** qi

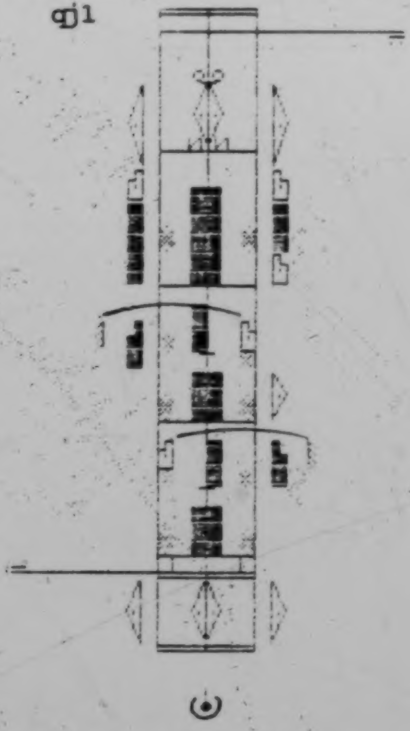
qi1



names: split jumps, vysoka roztiazhka
early social:
national:
children's:
spectacular:
recent social: N92(8.1b)
related motifs: ds, qc, qe, sc

qj ** qj

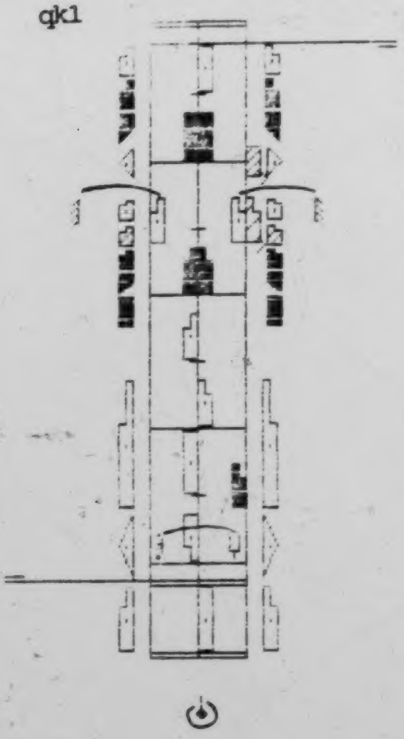
qj1



names: prysiadka combination
early social:
national:
children's: J6(8.ab)
spectacular:
recent social:
related motifs: fy2, gh

qk ** qk

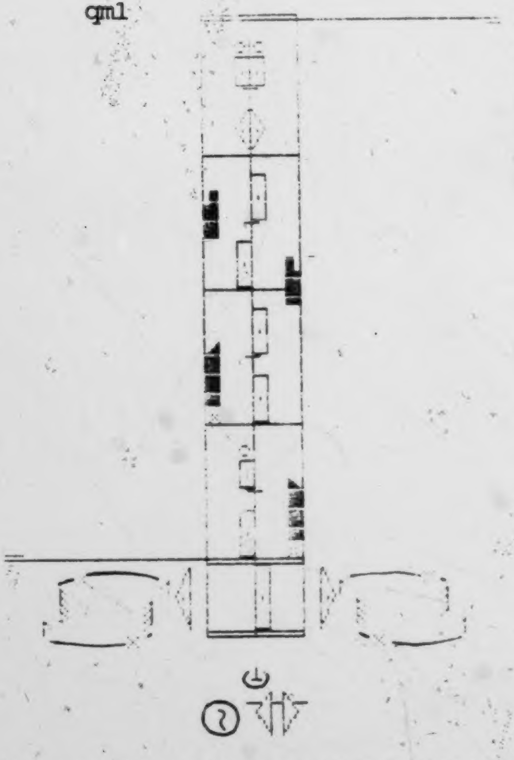
qk1



names: velykyi shchupak, pike
early social:
national:
children's:
spectacular:
recent social: Q39(8.1b)
related motifs: dq, ps, qg, qh, ri, sb

qm ** ******** qm

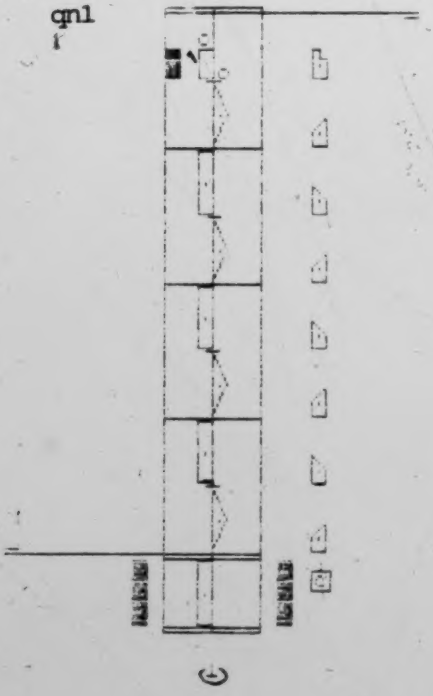
qm1



names: combination
early social:
national:
children's:
spectacular: K23(8.md)
recent social:
related motifs: be3, eq2

qn *** qn

qn1

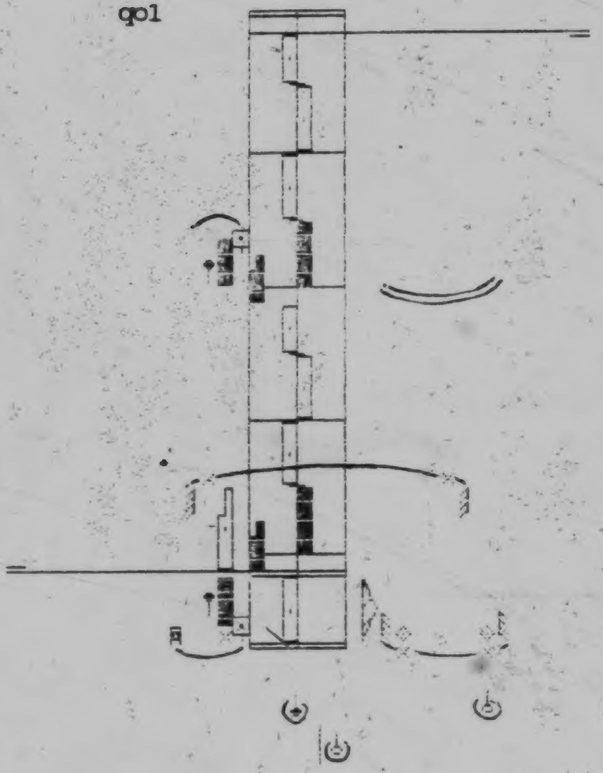


names: bokovyi krok combination
early social:
national:
children's:
spectacular: K31(8.md)
recent social:
related motifs: fb1, gc, jg

qo *** qo

names: holubka basic step
early social:
national:
children's:
spectacular: L6(8.ab)
recent social:
related motifs: mp, mq, mr, ms, qp

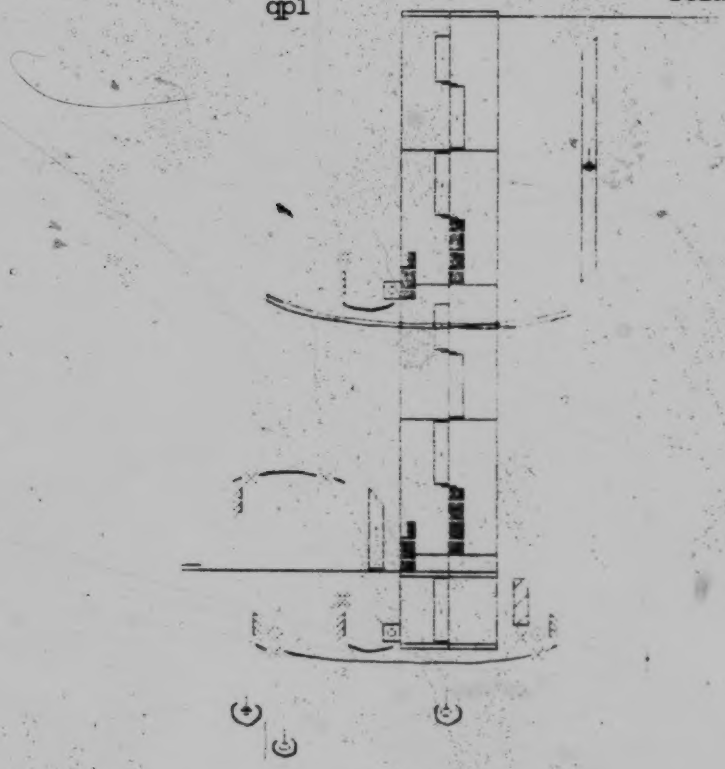
qo1



qp ** qp

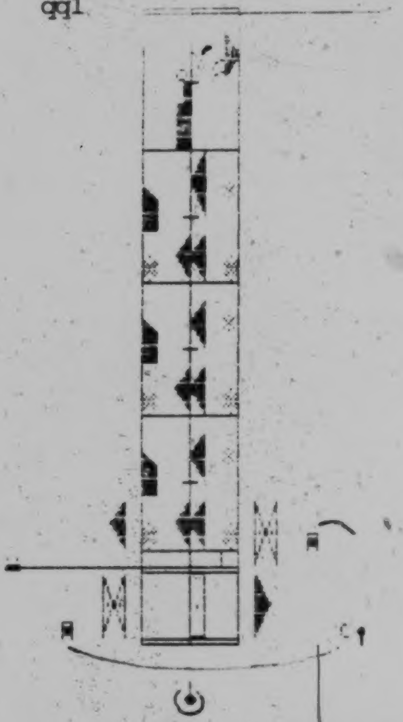
names: holubka turn
early social:
national:
children's:
spectacular: L6(8.ag)
recent social:
related motifs: mp, mq, mr, ms, qo

qp1



qq ** qq

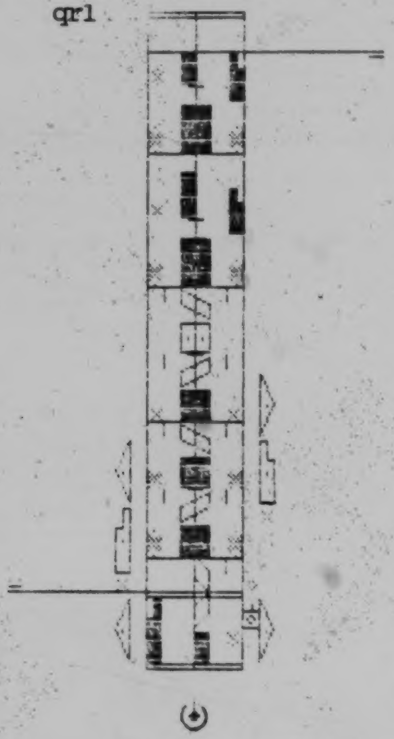
qq1



names: prysiadka combination
early social:
national: E5-6(16.ab)
children's:
spectacular:
recent social:
related motifs: gb, gcl, jg

qr ** qr

qr1

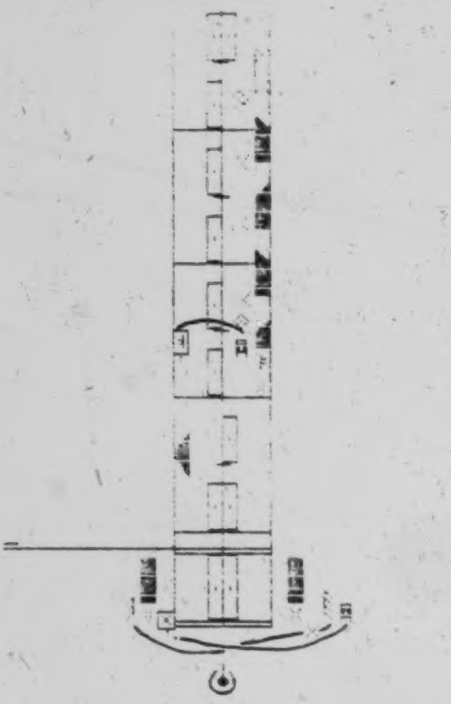


names: haiduk krut' combination
early social:
national:
children's:
spectacular: K10(8.1b)
recent social:
related motifs: fy3, gi

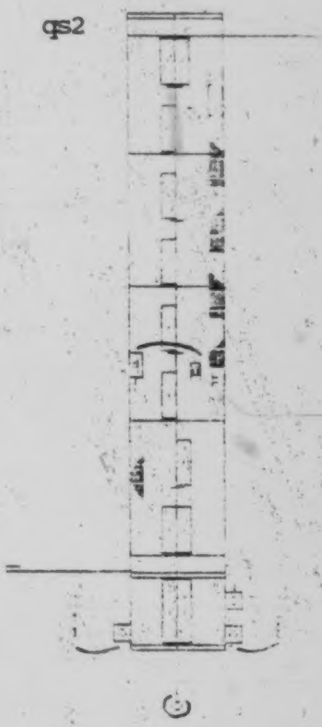
qs ** qs

names: sverdlo combination
early social:
national:
children's:
spectacular: L45-6(16.ab), L45-6(16.ag)
recent social:
related motifs: em1, em2, kd

qs1

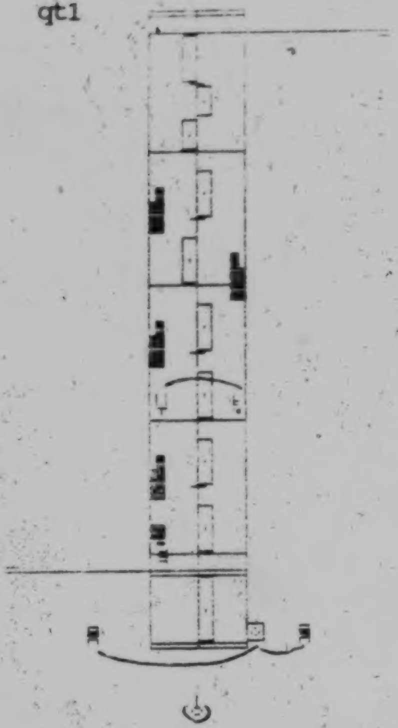


qs2



qt ** qt

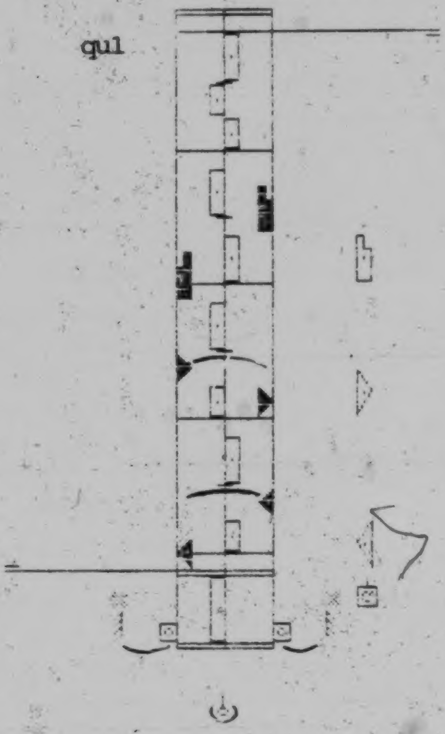
qt1



names: pereskok combination, cross kick knee kick kick kick one two three
early social:
national:
children's: G7(8.ag)
spectacular:
recent social:
related motifs: aj, fq, ib, nk

qu ** qu

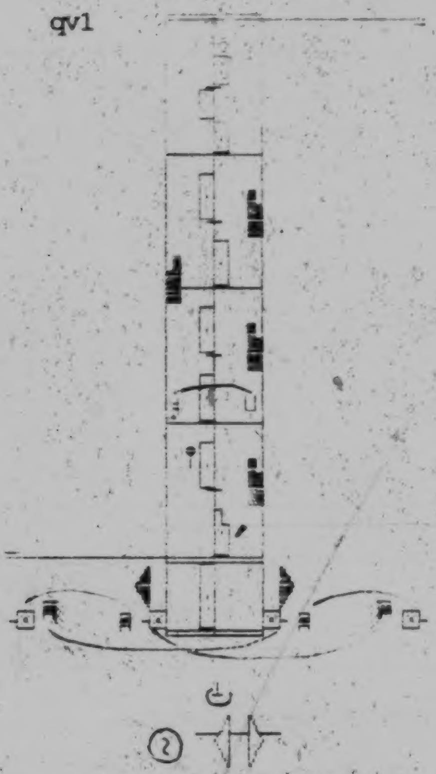
qu1



names: holubtsi combination, cross click cross click kick kick one two three
early social:
national:
children's:
spectacular: K21(8.ag)
recent social:
related motifs: aj, erl, fr, ib

qv ** qv

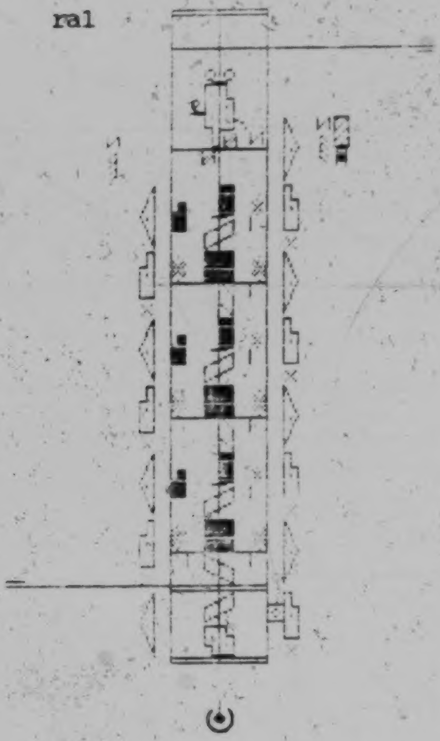
qv1



names: vypad combination, stamp kick knee kick kick kick one two three
early social:
national:
children's: H16-7(16.ad)
spectacular:
recent social:
related motifs: aj, ib, nk, nr

ra ** ra

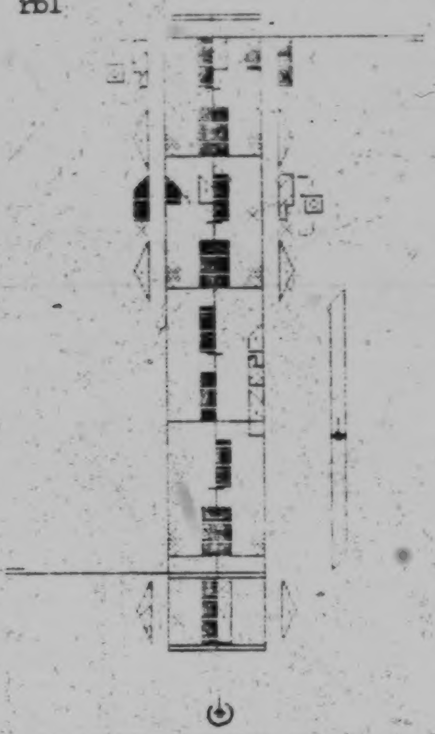
ra1



names: haiduk krut' combination
early social:
national:
children's:
spectacular: K31(8.1b)
recent social:
related motifs: fy, gd1, gh

rb ** rb

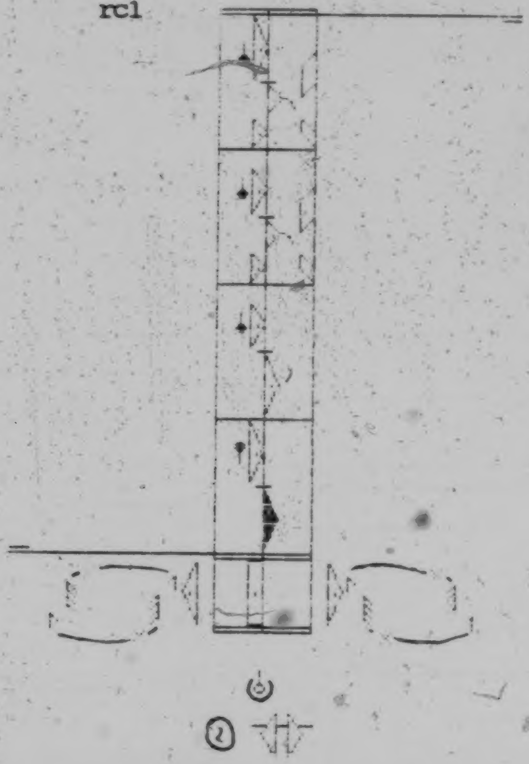
rb1



names: pistolet combination
early social:
national:
children's:
spectacular:
recent social: N85(8.1b)
related motifs: dv, hdl

rc ** rc

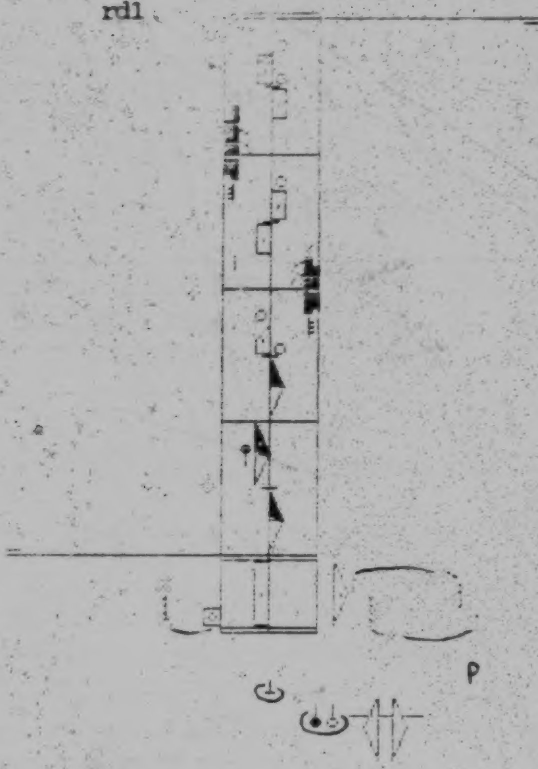
rc1



names: step back step front combination
early social:
national:
children's:
spectacular:
recent social: P7-10(28.20g)
related motifs: hm, pb, fo

rd ** rd

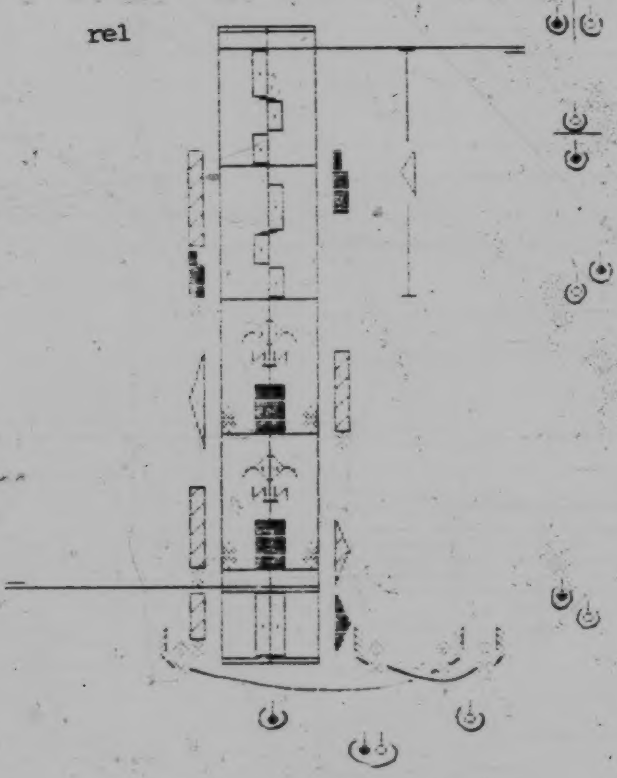
rd1



names: step behind step touch
chovhanets' chovhanets'
early social:
national:
children's:
spectacular: M23(8.md)
recent social:
related motifs: fo, ht, pb, rc

names: zalytsannia combination
early social:
national:
children's:
spectacular:
recent social: Q57-8(16.1b)
related motifs: gh, ib

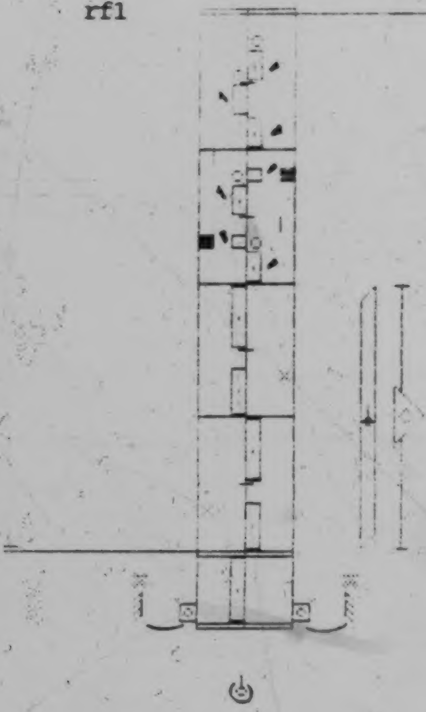
rel



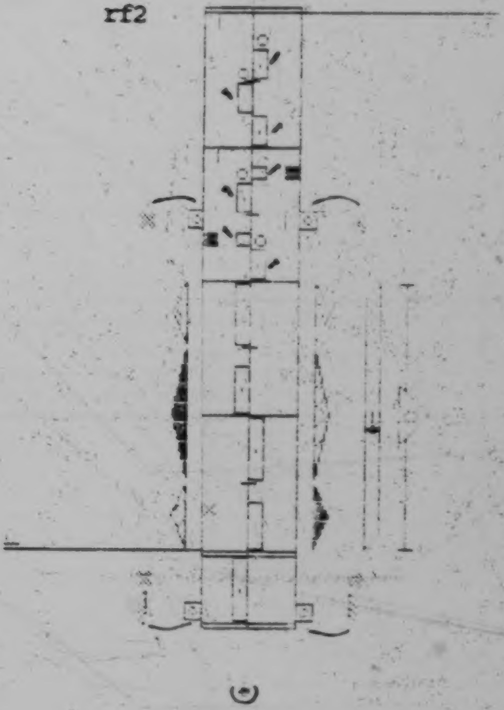
rf ** rf

names: step hop stamp combination
early social:
national:
children's:
spectacular: L15(8.ag), L15(8.ab)
recent social:
related motifs: bm, cf1, en

rf1

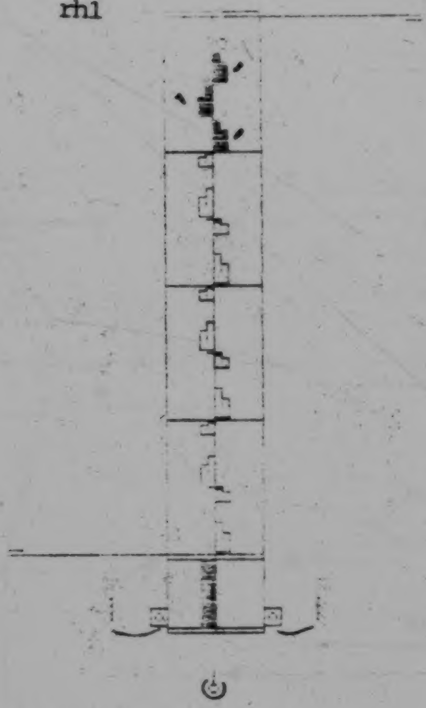


rf2



rh ** rh

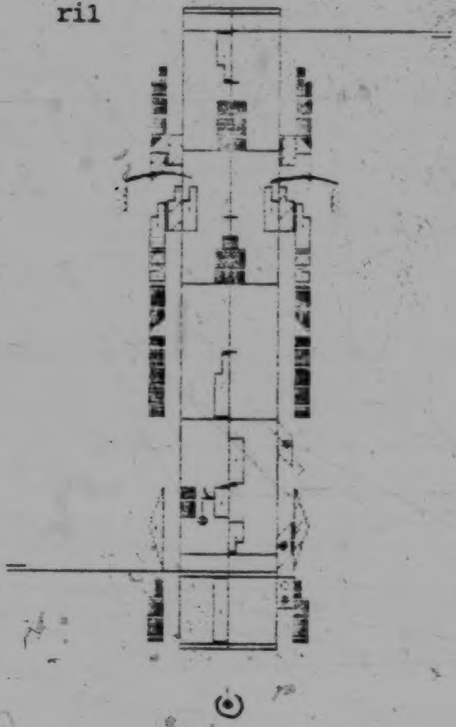
rh1



names: double time step hops combination
early social:
national:
children's:
spectacular: K48(8.ag)
recent social:
related motifs: bn, bo2, bp, bq, br

ri ** ri

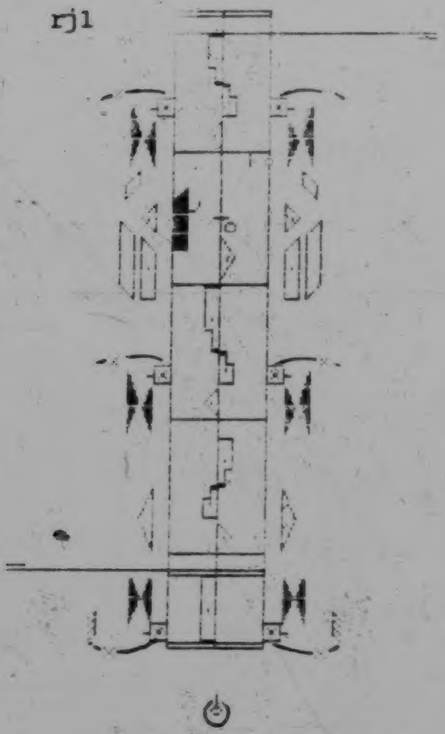
ri1



names: velykyi shchupak
early social:
national:
children's:
spectacular:
recent social: N125-6(14.2b)
related motifs: dq, ps, qg, qh, qk, sb

rj ** rj

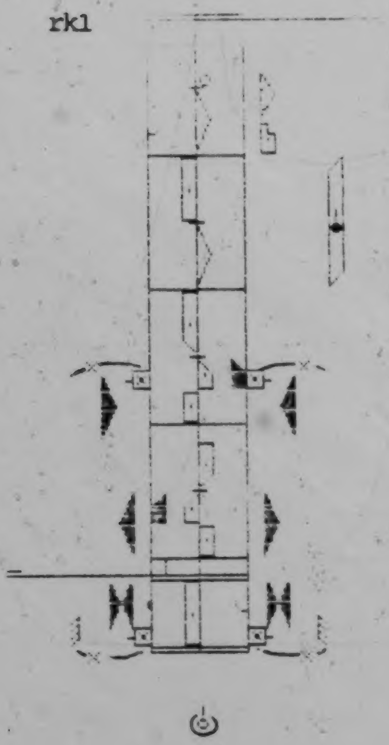
rj1



names: tynok combination
early social:
national:
children's:
spectacular:
recent social: N3(8.1g)
related motifs: id, ij

rk *** rk

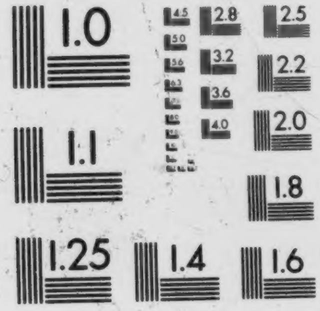
rk1



names: tynok combination
early social:
national:
children's:
spectacular:
recent social: N196(8.5g)
related motifs: id, io, fb

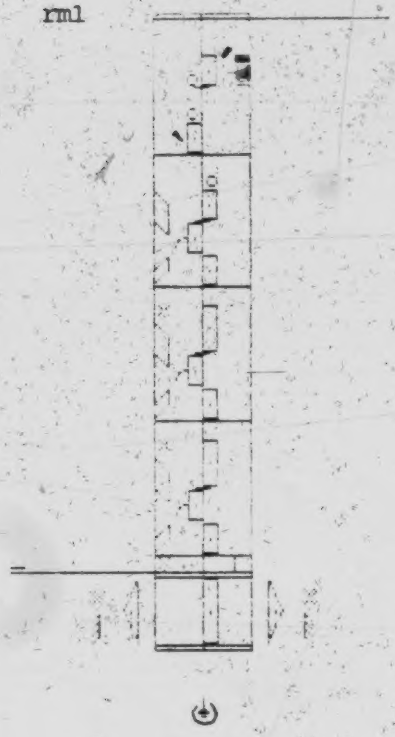
7

PM-1 3½"x4" PHOTOGRAPHIC MICROCOPY TARGET
NBS 1010a ANSI/ISO #2 EQUIVALENT


1.0
4.5
2.8
2.5
5.0
3.2
5.6
2.2
3.6
4.0
2.0
1.1
1.8
1.25
1.4
1.6

rm ** rm

rml

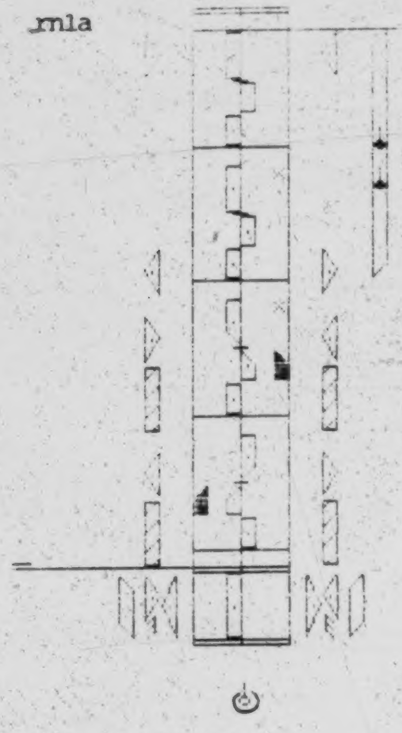


names: sverdlo combination
early social:
national:
children's:
spectacular: K14-5(16.ab)
recent social:
related motifs: bm, hml, hn

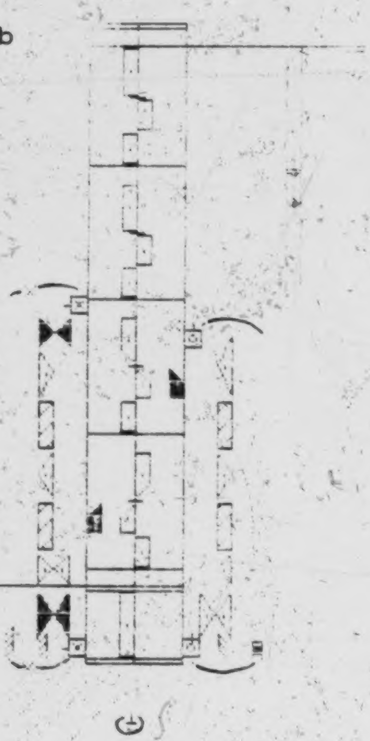
m ** m

names: tynok and turn combination
early social:
national:
children's:
spectacular:
recent social: P14-6(16.2b), P100-1(16.4g), P111-2(12.3g)
related motifs: id, io, ho

m1a

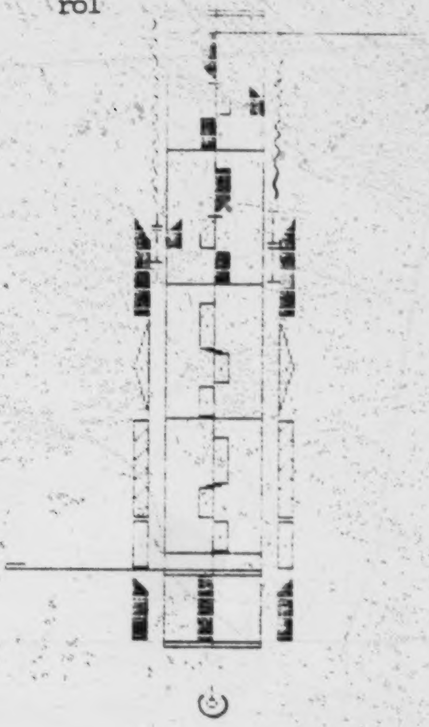


m1b



ro ** ro

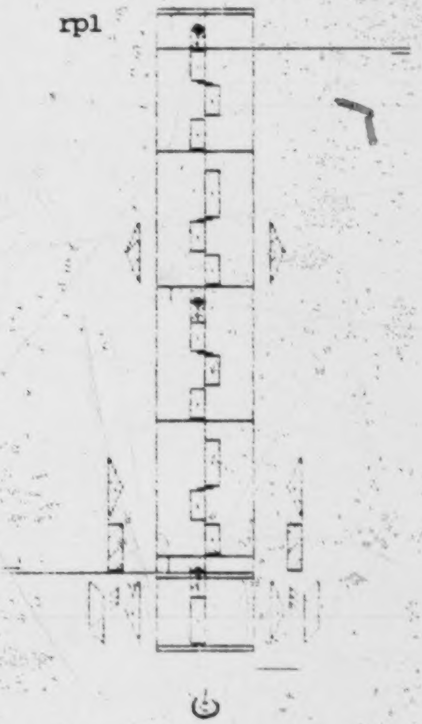
ro1



names: combination
early social:
national:
children's:
spectacular:
recent social: P107-8(16.2g)
related motifs: ib, io1b

rp ** rp

rp1

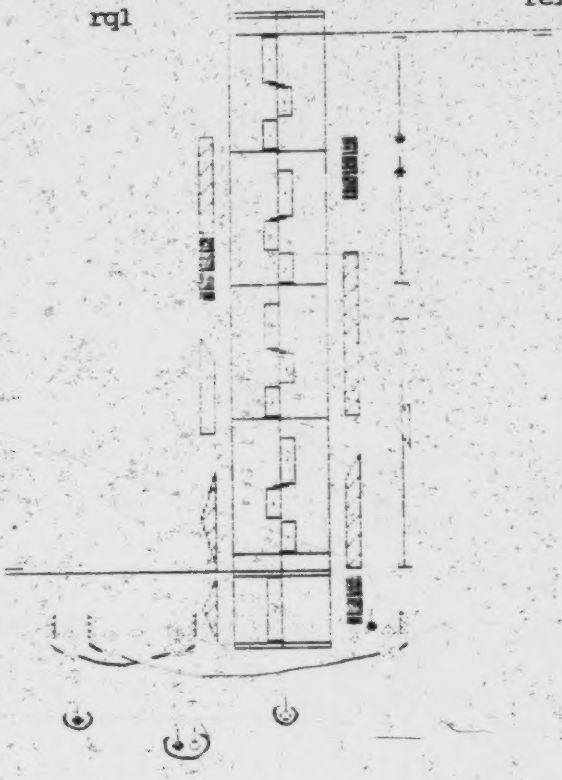


names: dribushechka
early social:
national:
children's: H30-1(16.ag)
spectacular:
recent social:
related motifs: ib, ic, ig, ik, ip, iq, it, iv, ja, jc, jd, je, od, of, og, oh, oi

rq ** rq

names: zalytsannia combination
early social:
national:
children's:
spectacular:
recent social: Q57-8(16.1g)
related motifs: re, ib

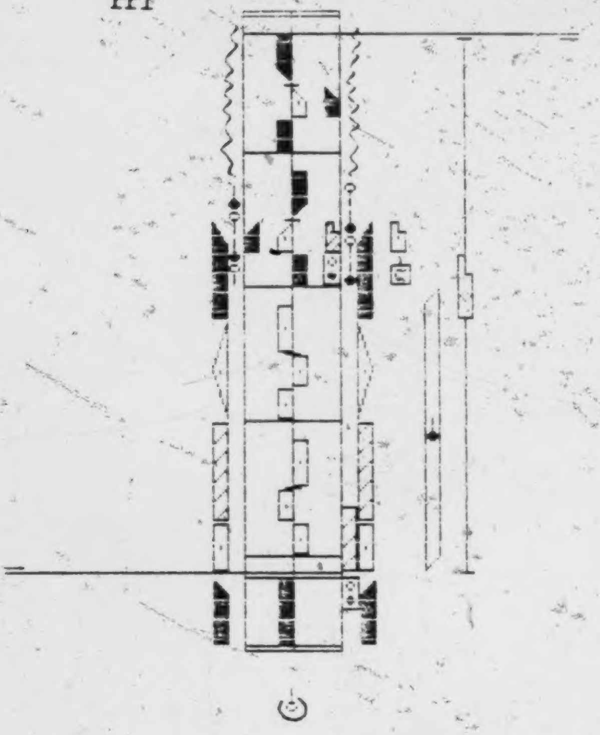
rq1



rr ** rr

names: combination
national:
children's:
spectacular:
recent social: P25-7(24.7g)
related motifs: ib,

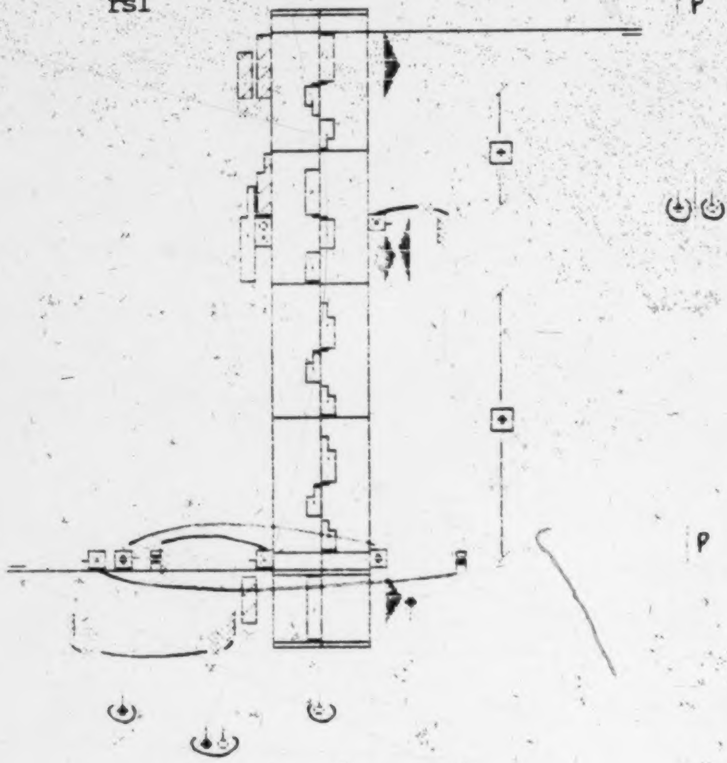
rr1



rs ** rs

names: holubchyk combination
early social:
national:
children's:
spectacular:
recent social: P37-9(16.1g), P122-3(20.1g)
related motifs: bi, hq3, rt

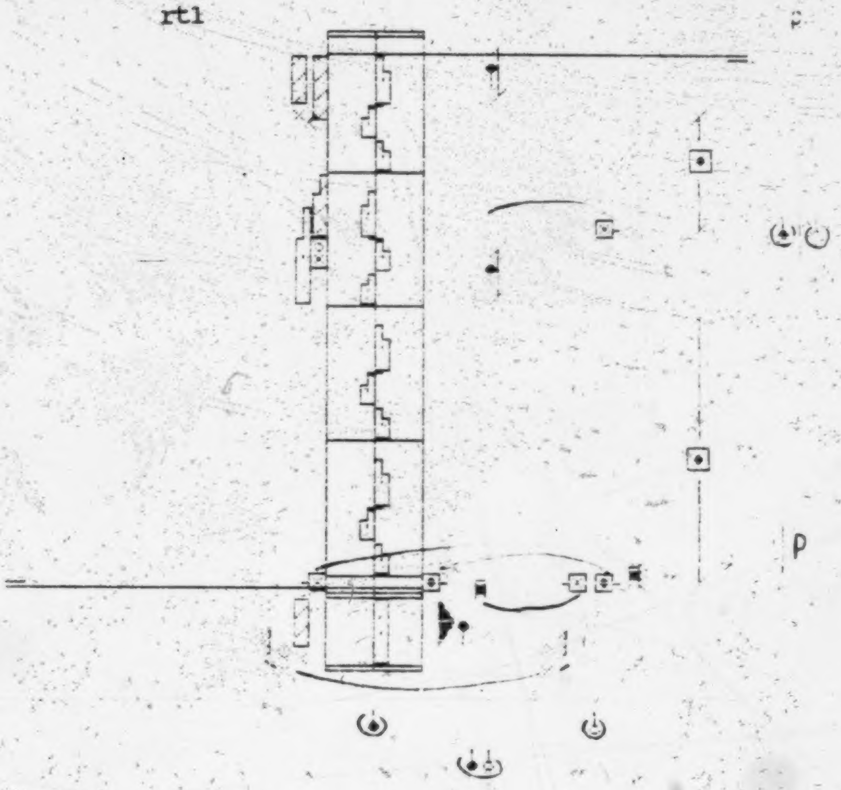
rs1



rt ** rt

names: holubchyk combination
early social:
national:
children's:
spectacular:
recent social: P37-9(16.1b), P122-3(20.1b)
related motifs: bi, hq2, rt

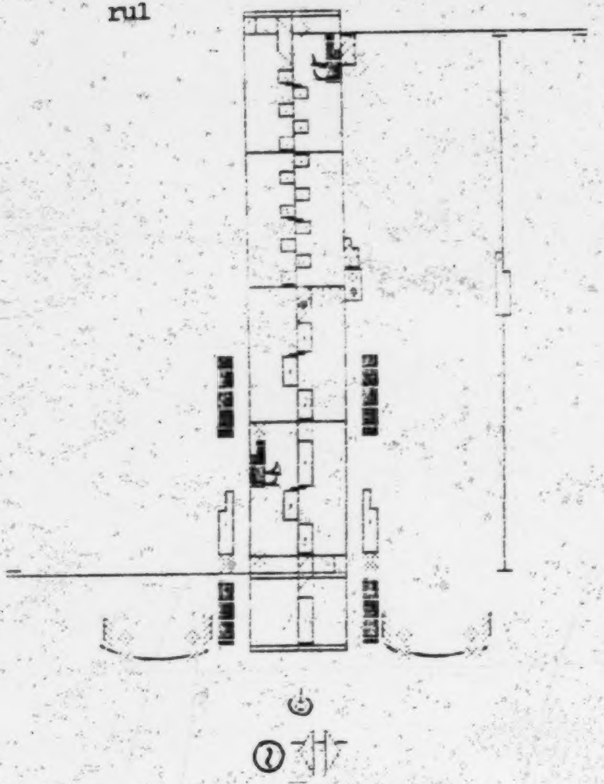
rt1



ru *** ru

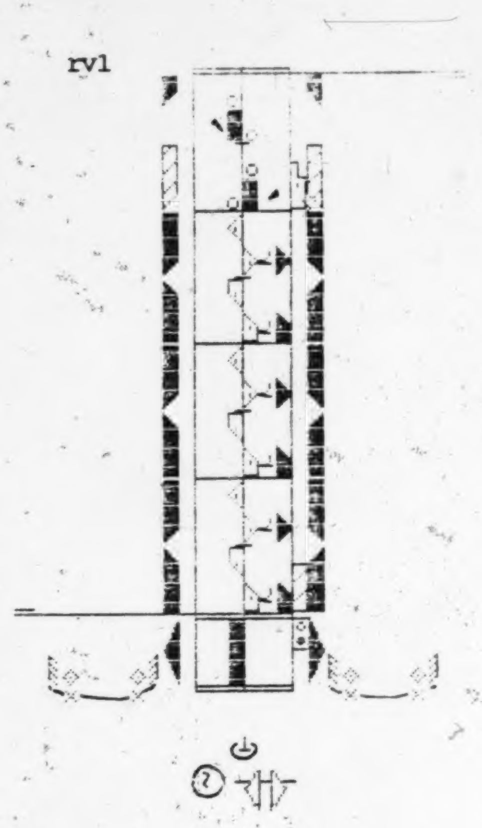
names: chovhanets' and drob
early social:
national:
children's:
spectacular:
recent social: P62-3(12.8g)
related motifs: aal, fw, ht

ru1



rv ** rv

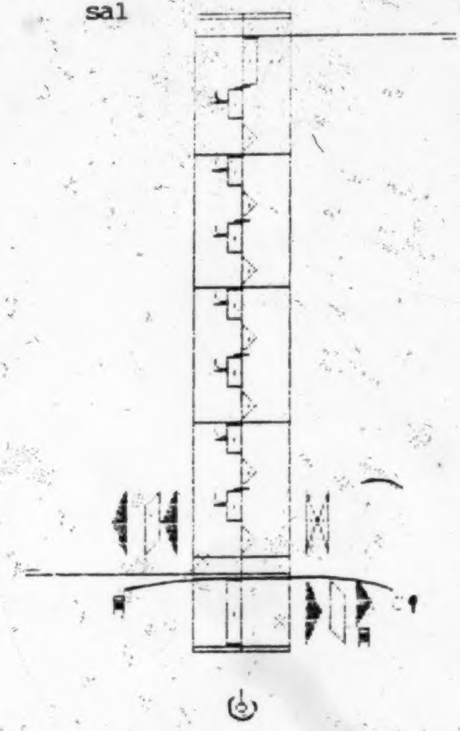
rv1



names: perekhreshchuvannia
combination
early social:
national:
children's:
spectacular: L30-1(16.ad)
recent social:
related motifs: bm, jf1

sa ** sa

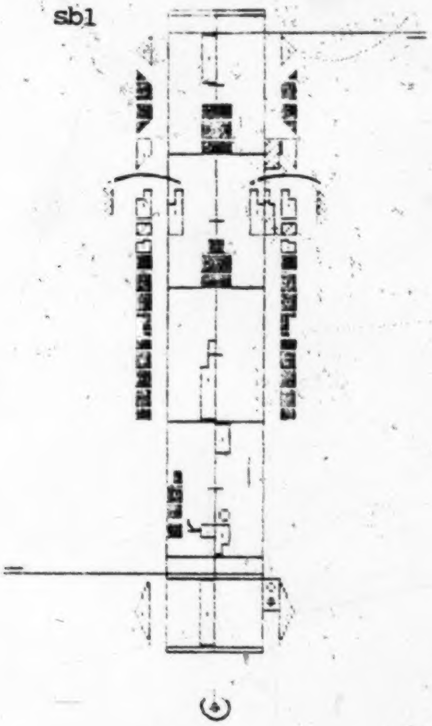
sa1



names: dorizhka combination
early social:
national: E5-6(16.ag)
children's:
spectacular:
recent social:
related motifs: bt1

sb ** sb

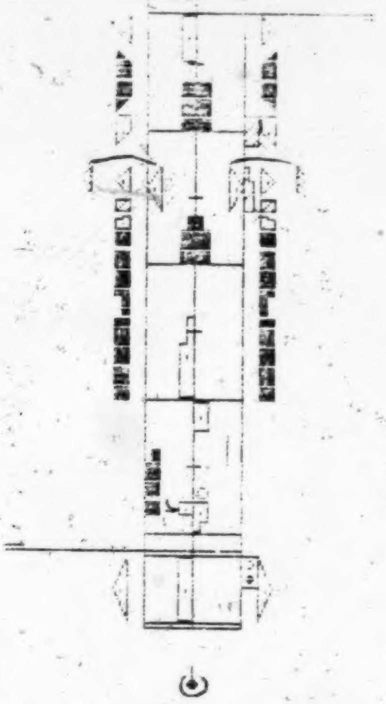
sb1



names: velykyi shchupak, pike
early social:
national:
children's:
spectacular:
recent social: Q38-9(16.1b)
related motifs: dq, ps, qg, qh, qk, ri

sc *** sc

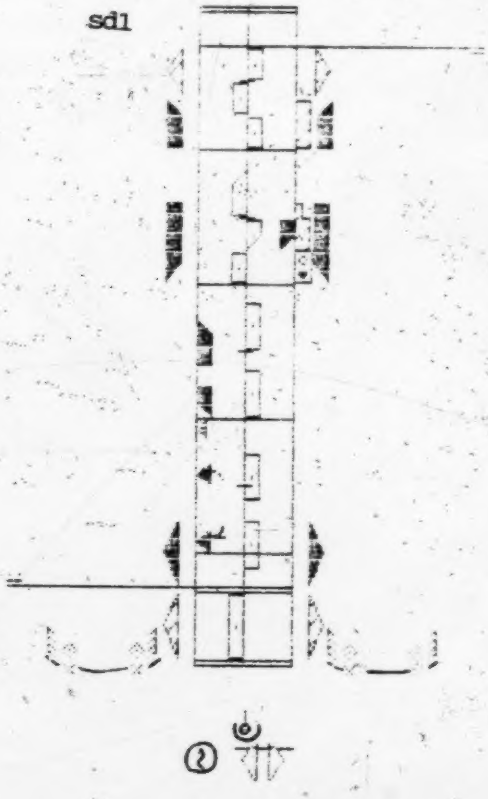
sc1



names: split jump, vysoka roztiazhka
early social:
national:
children's:
spectacular:
recent social: Q66-7(16.1b)
related motifs: ds, qc, qe, qi

sd *** sd

sd1

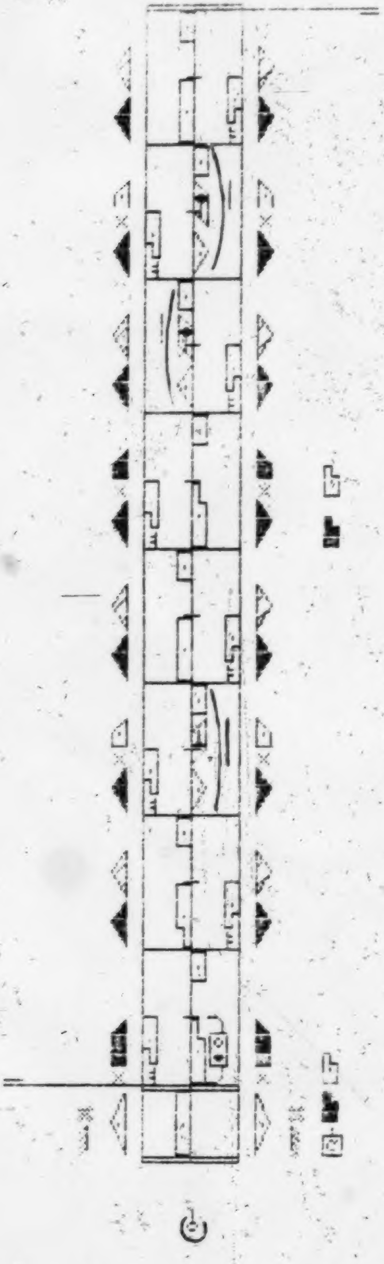


names: vykhyliasnyk pereskok combination, toe heel over kick combination
early social:
national:
children's:
spectacular:
recent social: Q23(8.6g)
related motifs: ib, ie, fq, jn

FOUR NOTE MOTIFS (eight measures)

se ** se

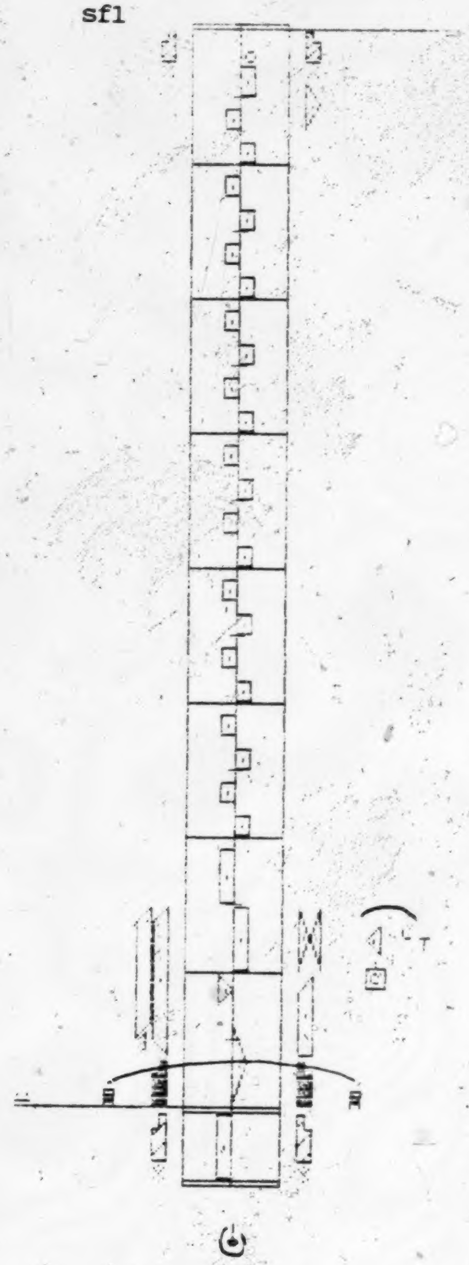
sel



names: veretyno variation
early social:
national:
children's:
spectacular: M20-1(16.ag)
recent social:
related motifs: qd

sf ** sf

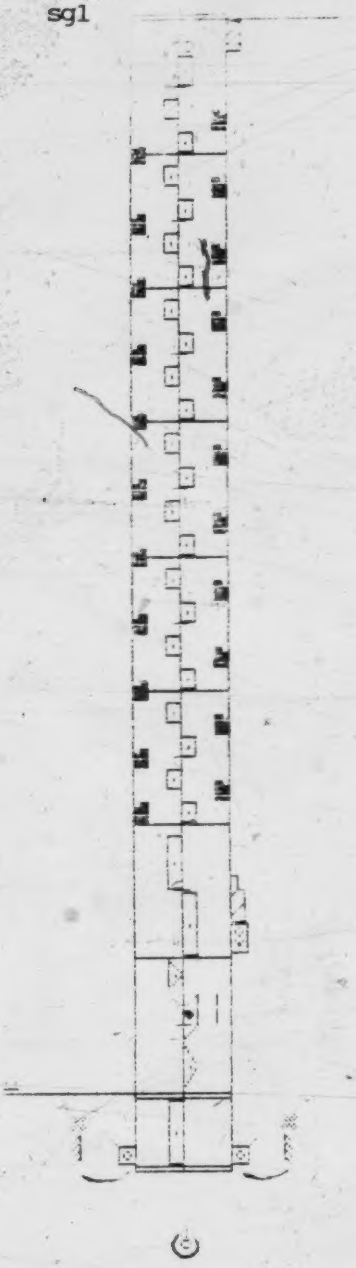
sf1



names: step hop drob combination
early social:
national:
children's:
spectacular: L43-4(16.ab)
recent social:
related motifs: ail

sg ** sg

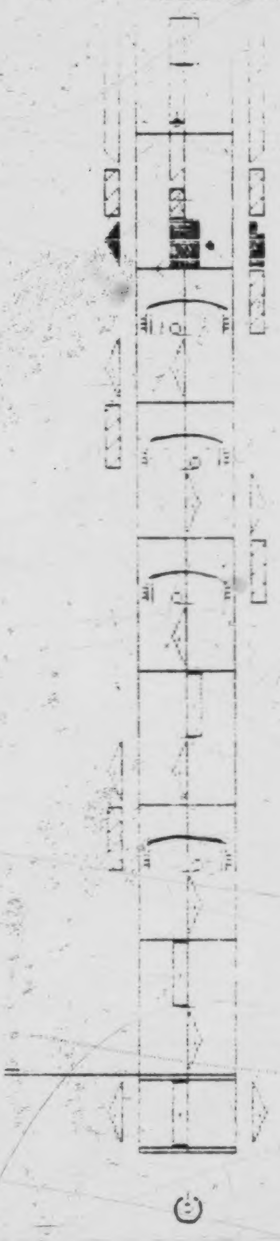
sg1



names: step hop combination
early social:
national:
children's:
spectacular: L43-4(16.ag)
recent social:
related motifs: aj1

sh ** sh

sh1

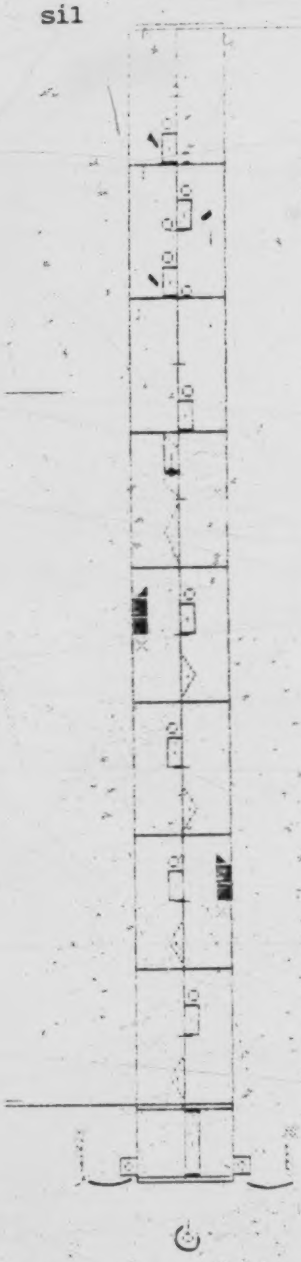


names: combination
early social:
national:
children's:
spectacular:
recent social: Q25-6(16, 6g)
related motifs: db1, md1

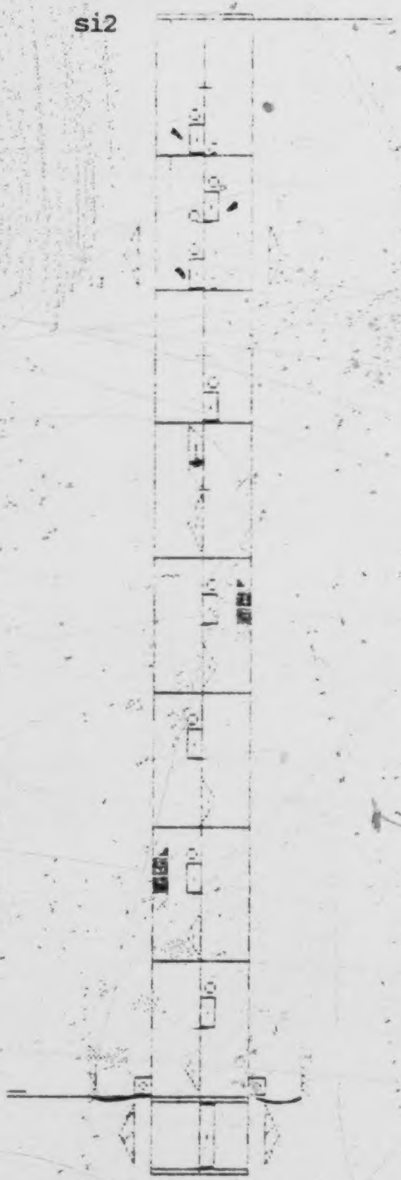
si ** si

names: arkan combination
early social:
national:
children's:
spectacular: L41-2(16.ab), L41-2(16.ag)
recent social:
related motifs: bm4, bm7, jr, mi, mn1, oo

si1



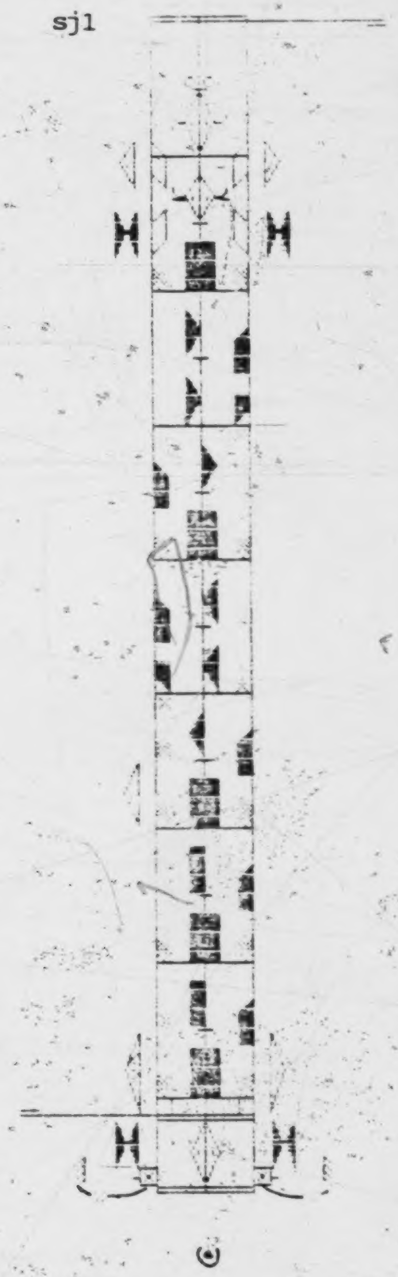
si2



sj ** sj

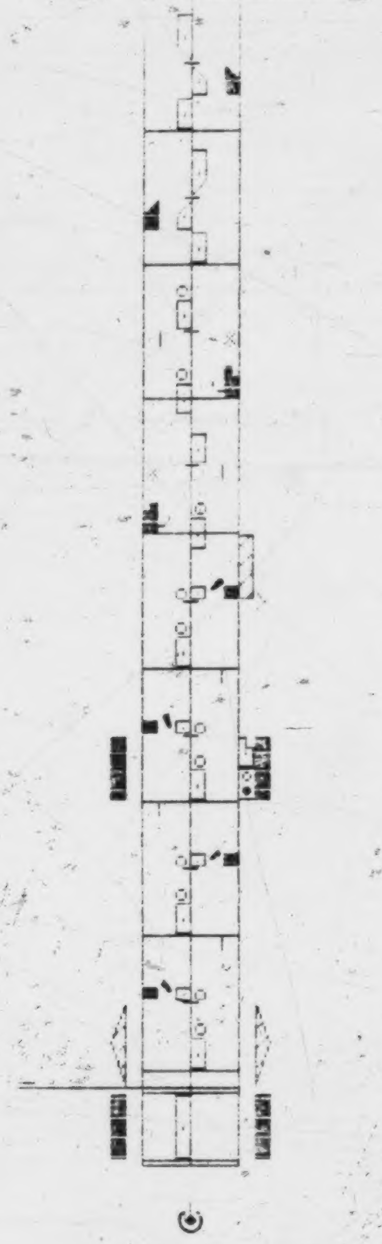
names: prysiadka combination
early social:
national:
children's: H21-2(16.ab)
spectacular:
recent social:
related motifs: gb4, jh, mv1

sj1



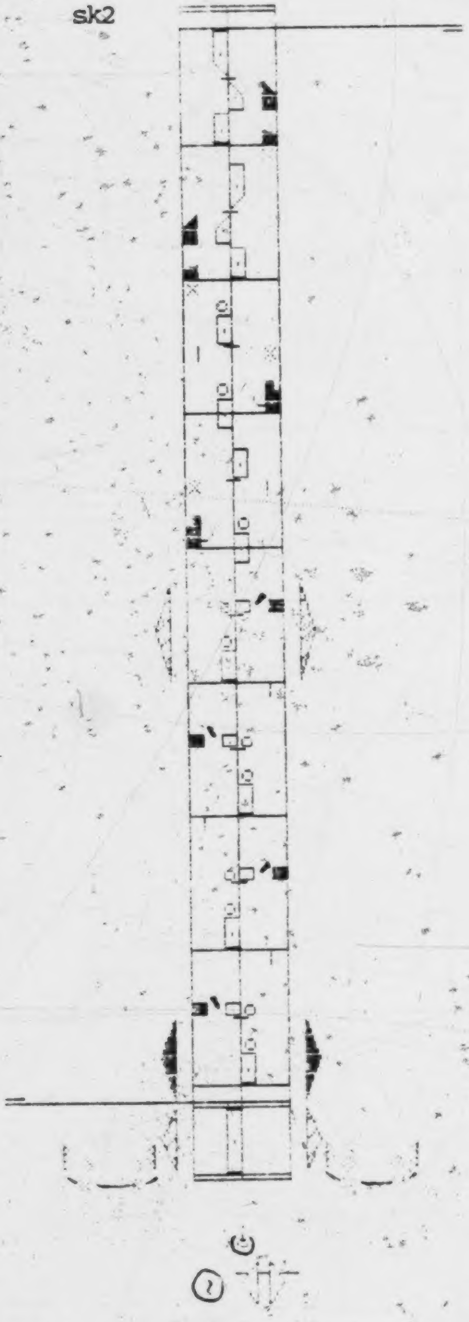
sk ** sk

sk1



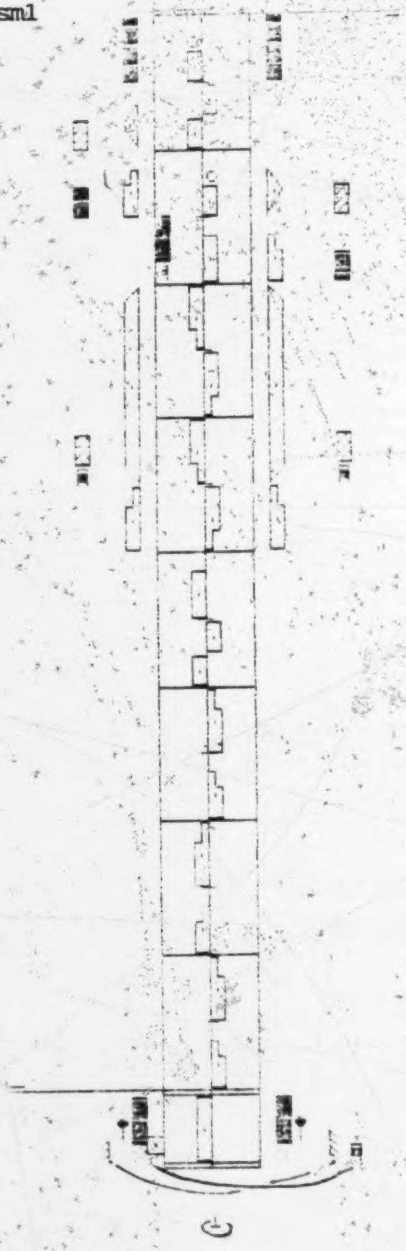
names: hutsul's'kyi drob
combination
early social:
national:
children's:
spectacular: L47-8(16.ab),
L47.8(16.ag)
recent social:
related motifs: fv1, hv1, im1,
im2, jk2

sk2



sm ** sm

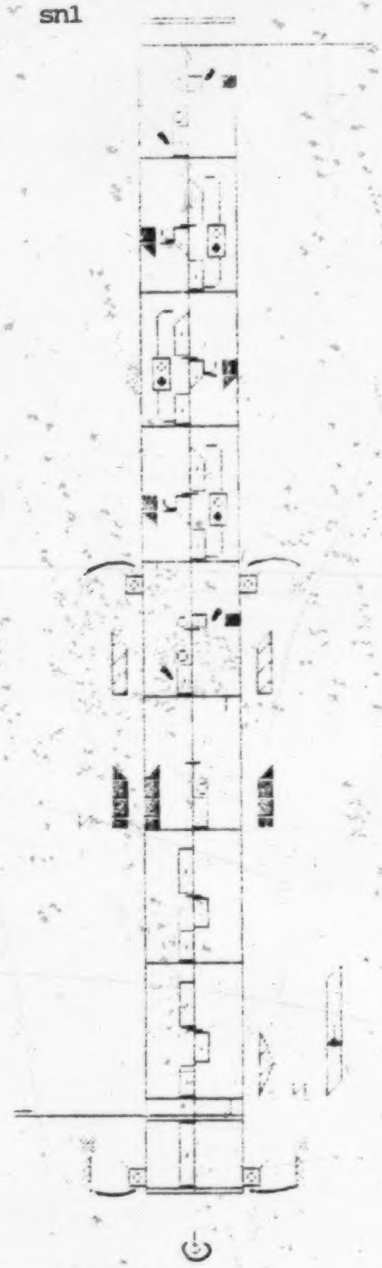
sml



names: step hop combination
early social:
national:
children's:
spectacular: K24-5(16.md)
recent social:
related motifs: aj, eol

sn ** sn

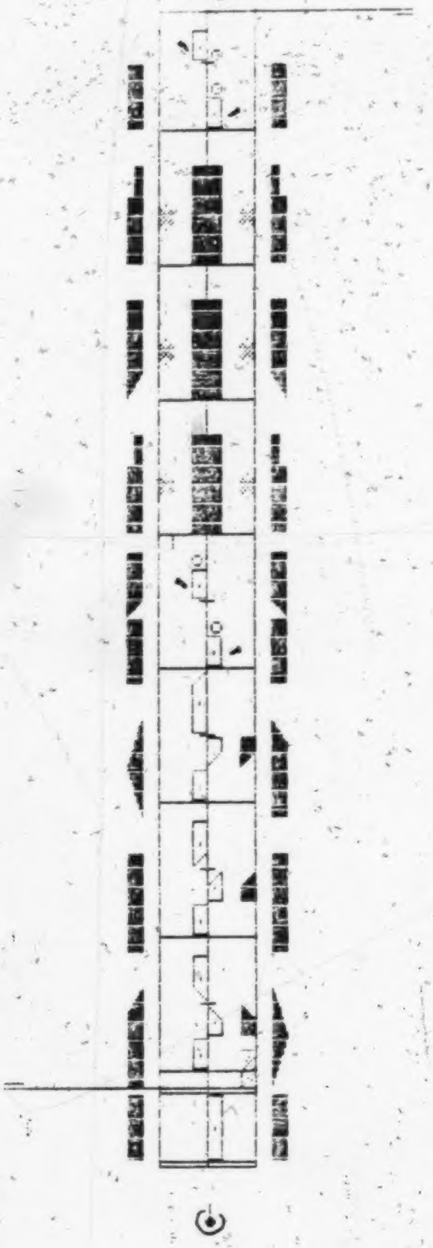
sn1



names: combination
early social:
national:
children's:
spectacular: L55-6(16.ag)
recent social:
related motifs: hh, ie3

so ** so

sol

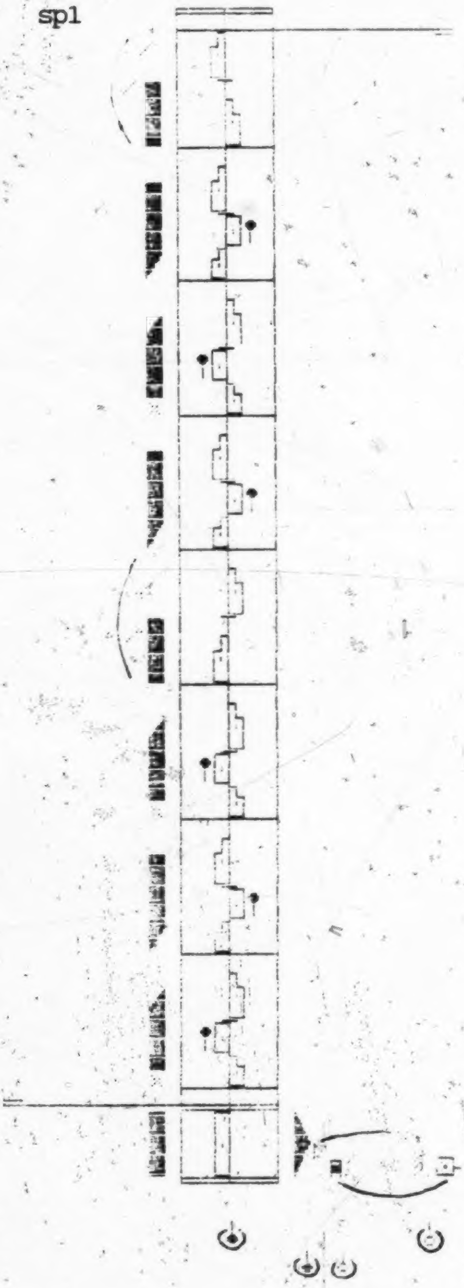


names: combination
early social:
national:
children's:
spectacular: L28-9(16.ab)
recent social:
related motifs: bm, ki, sq

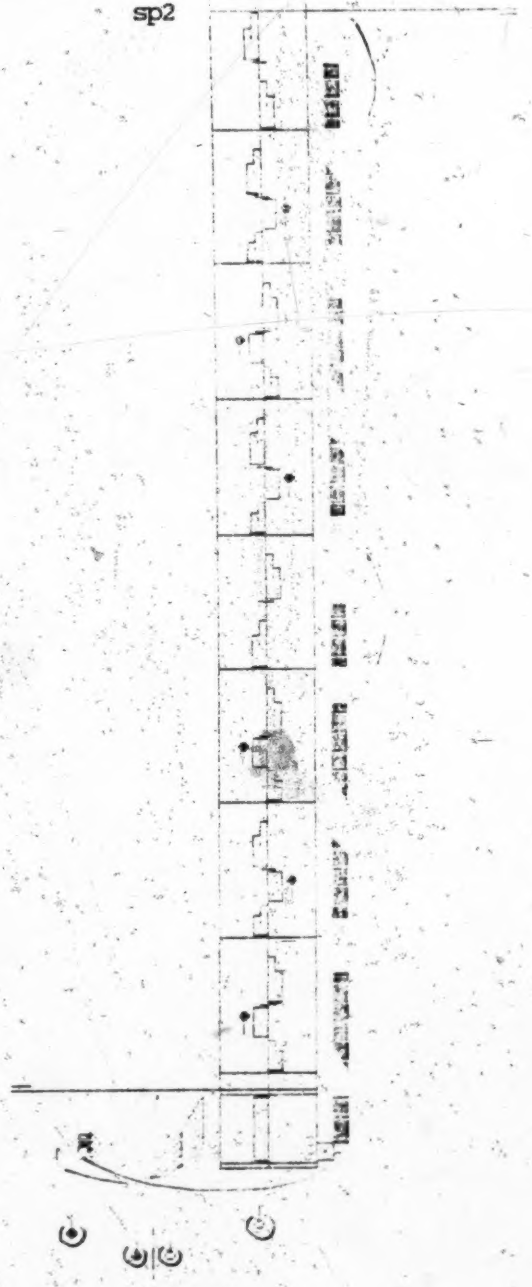
sp ** sp

names: tynok nazad combination
early social:
national:
children's:
spectacular: L23-4(16.ab), L23-4(16.ag)
recent social:
related motifs: if

sp1



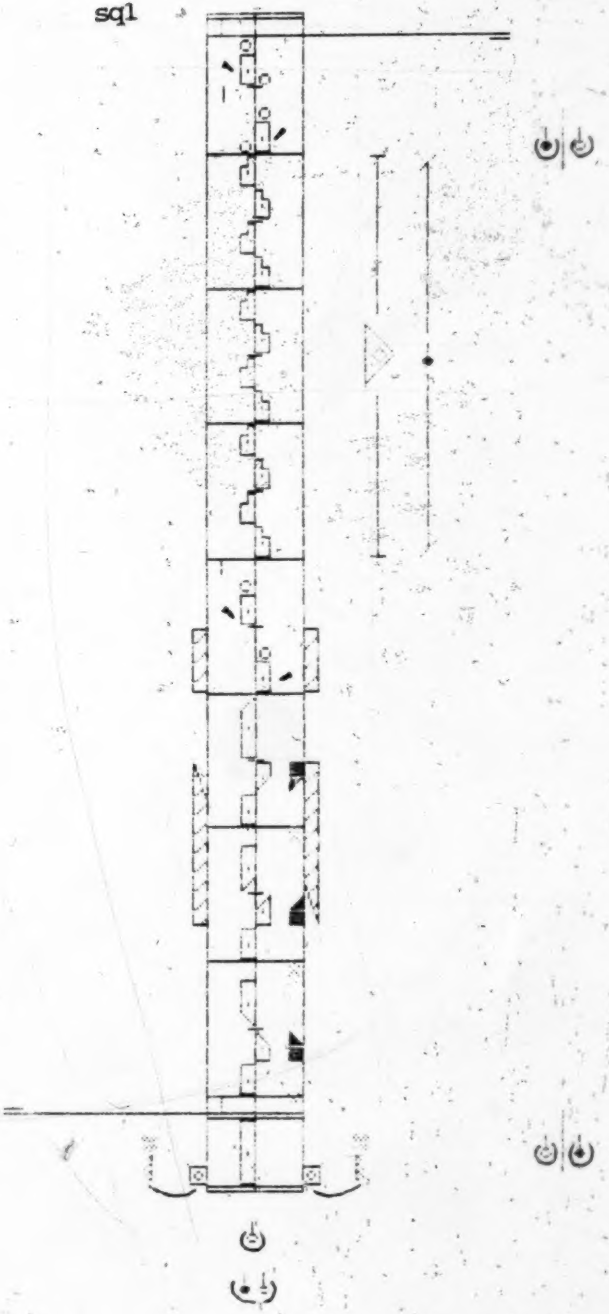
sp2



sq ** sq

names: sverdlo combination
early social:
national:
children's:
spectacular: L28-9(16.ag)
recent social:
related motifs: ac1, bm4, hm, so

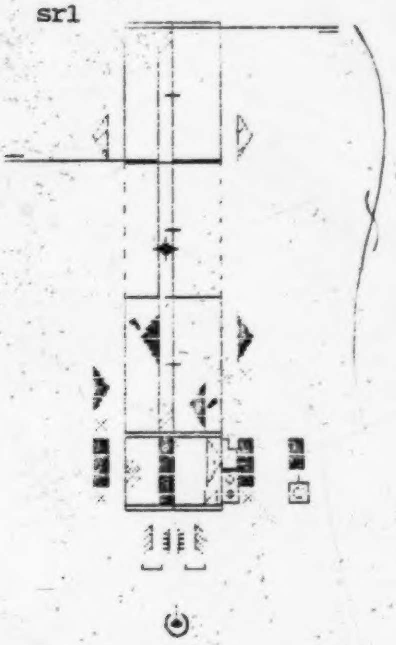
sq1



MOTIFS WITH ONE CONSTANT SUPPORT

sr ** sr

sr1

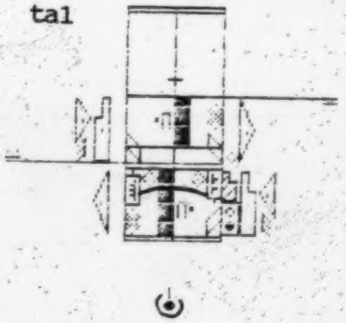


names: mlynok without hands
early social:
national:
children's:
spectacular:
recent social: N253(3.1b)
related motifs: tj, up, uq

MOTIFS WITH SUPPORT ON ANKLES

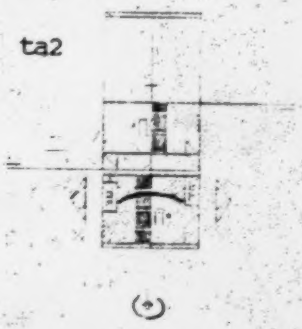
ta ** ta

ta1



names: ankle breakers
early social:
national:
children's:
spectacular:
recent social:
P46-7(7.2b)Q36-7(9.2b)
related motifs:

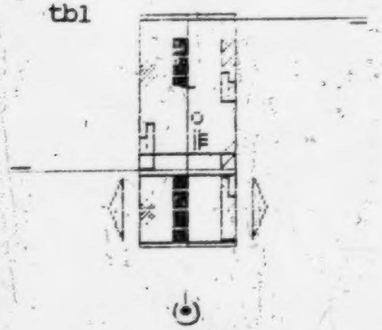
ta2



MOTIFS WITH SUPPORT ON LOWER LEGS

tb *** tb

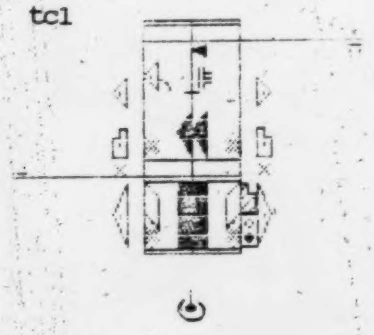
tb1



names: zakladka
early social:
national:
children's:
spectacular:
recent social: N267-8(10.1b)
related motifs: at1, td, ug

tc *** tc

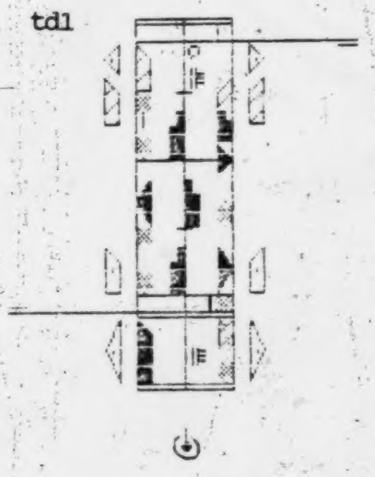
tc1



names: prysiadka landing on the shin
early social:
national:
children's:
spectacular:
recent social: N79(6.1b)
related motifs: te1

td *** td

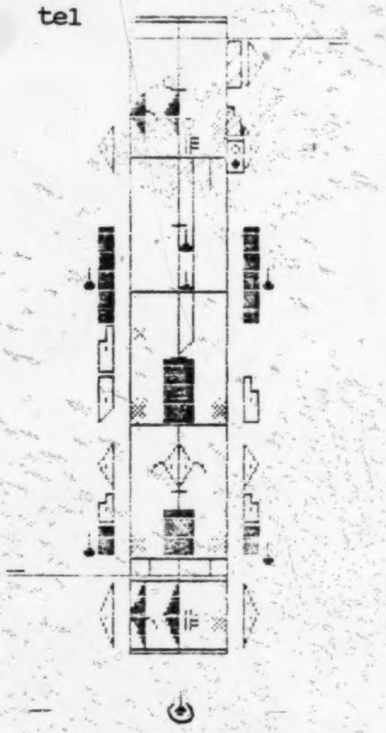
td1



names: povzunets' zakladka
early social:
national:
children's:
spectacular:
recent social: N27-8(11.1b)
related motifs: at, tb1, ug

te *** te

te1

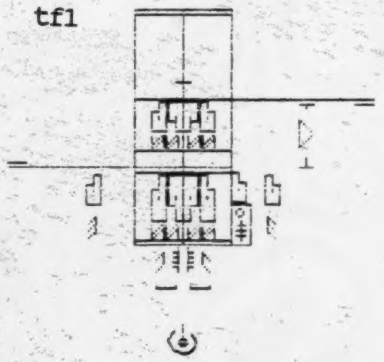


names: spin landing on the shin
early social:
national:
children's:
spectacular:
recent social: Q115-6(12.1b)
related motifs: tc1

MOTIFS WITH SUPPORT ON FOREARMS

tf *** tf

tf1

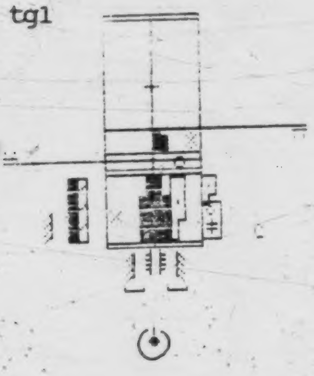


names: mosty
early social:
national:
children's:
spectacular:
recent social: N187-8(13.3b)
related motifs: tr

MOTIFS WITH SUPPORT ON HANDS

tg ** tg

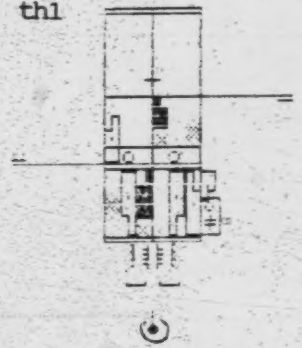
tg1



names: hutsul's'ka prysiadka
early social:
national:
children's:
spectacular: L26(6.ab)
recent social:
related motifs:

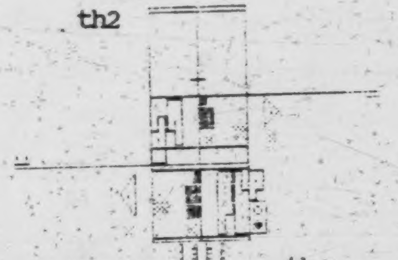
th ** th

th1

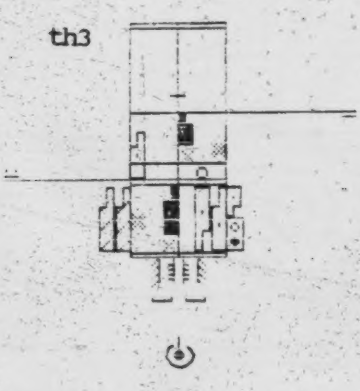


names: povzunets' on the hands
early social:
national:
children's: G7(8.ab), M21(8.ab)
spectacular: M22(6.mb), M22(8.mb), P74-5(14.2b)
recent social: N12-3(9.1b), N203(8.6b), Q41-2(9.2b), Q80-1(12.7b)
related motifs: at, tu, tv, ua, ug1, uh

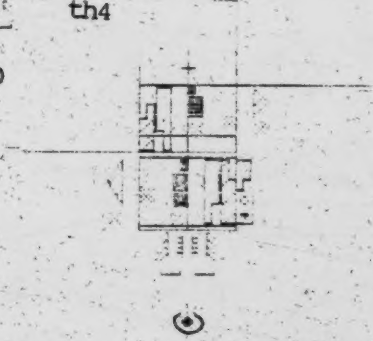
th2



th3

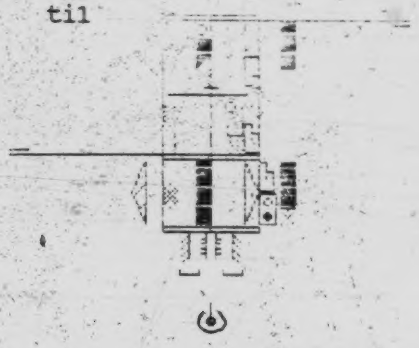


th4



ti ** ti

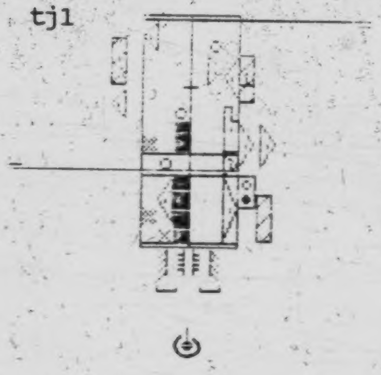
ti1



names: pidsichka, around the world, coffee grinder
early social:
national:
children's:
spectacular:
recent social: P119-20(11.4b)
related motifs:

tj ** tj

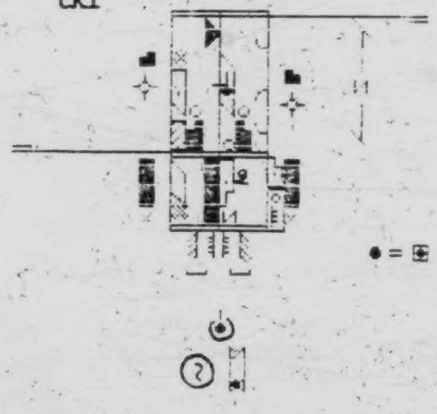
tj1



names: half mlynok
early social:
national:
children's:
spectacular:
recent social: N192-3(10.2b)
related motifs: sr, up, uq

tk ** tk

tk1

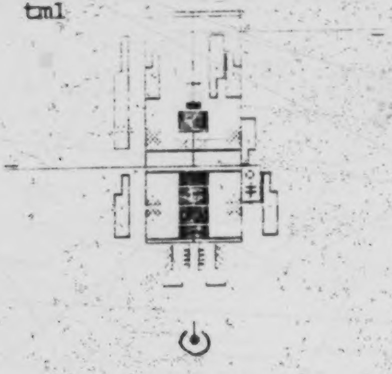


names: flip
early social:
national:
children's:
spectacular:
recent social: N45(8.1b), N279-80(8.1b)
related motifs: tq, ui

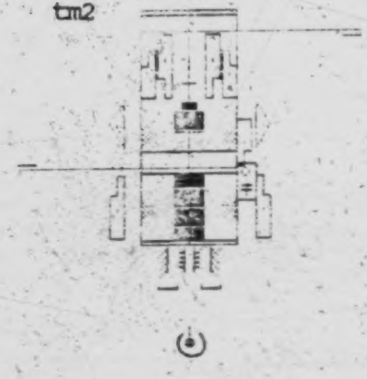
tm ** tm

names: mykhailo, fish flop
early social:
national:
children's:
spectacular:
recent social: N27(4.1b),
N28(8.1b), N95-6(9.1b), N171(8.1b),
N183(8.2b), N234(7.1b),
P23-4(10.3b), P49-50(16.3b),
P50(6.1b), P79(8.1b),
P128-9(14.1b), Q20(7.2b),
Q130(5.1b)
related motifs: uc, ue, us

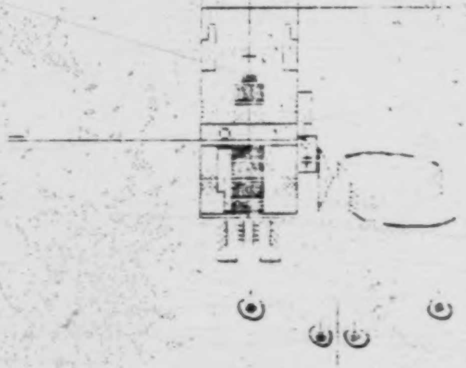
tm1



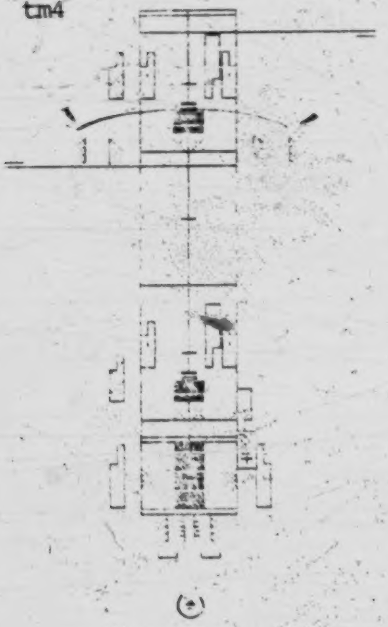
tm2



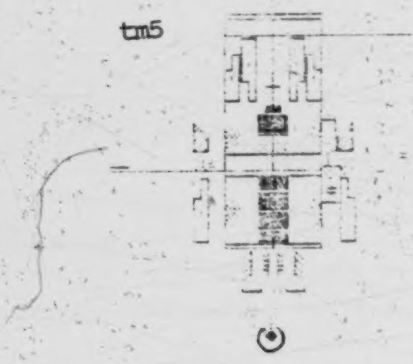
tm3



tm4



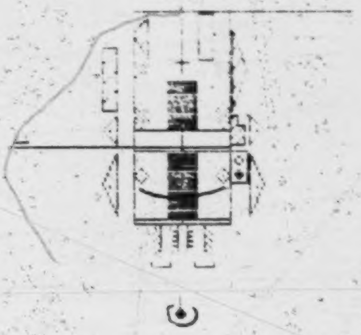
tm5



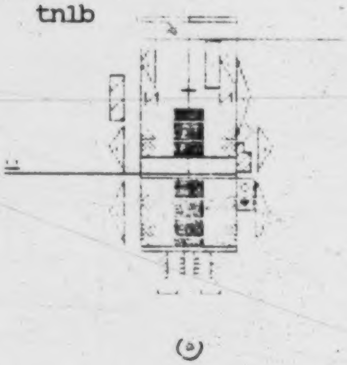
tn ** tn

names: shchupak to the side
early social:
national:
children's:
spectacular: K51(8.ab), L56(2.ab)
recent social: P80(6.1b)
related motifs:

tn1a



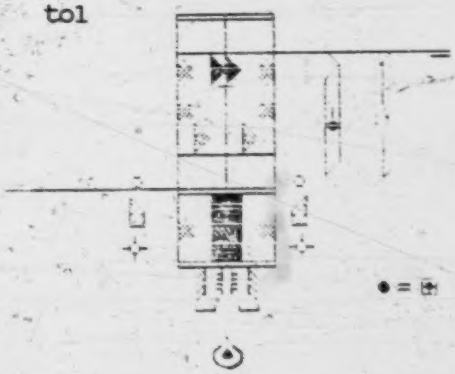
tn1b



to ** to

names: low cartwheel, flip
early social:
national:
children's:
spectacular:
recent social: P90(6.1b)
related motifs: tt, uj

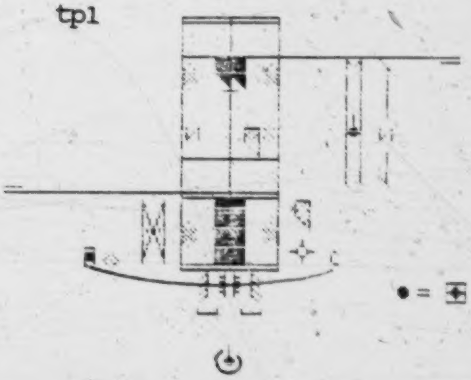
to1



tp ** tp

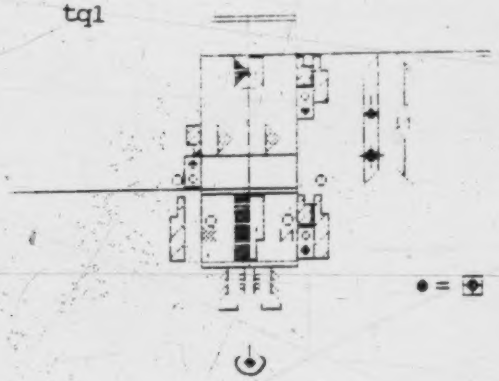
names: backspring
early social:
national:
children's:
spectacular:
recent social: Q94(10.1b)
related motifs:

tp1



tq *** tq

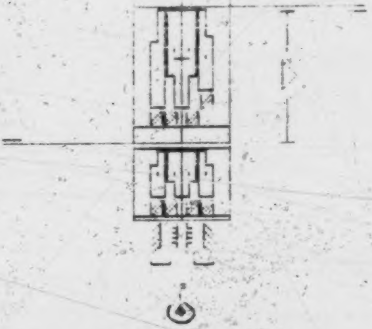
tq1



names: flip
early social:
national:
children's:
spectacular:
recent social: N45-7(12.1b), N154(8.1b)
related motifs: tk, ui

tr *** tr

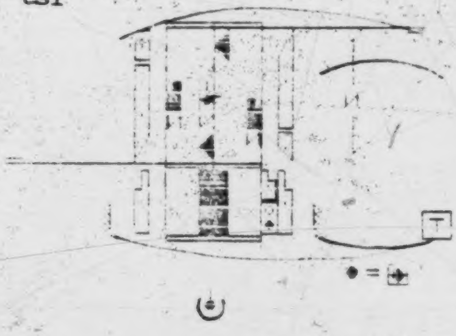
tr1



names: mosty
early social:
national:
children's:
spectacular: L51-2(12.ab)
recent social:
related motifs: tf

ts *** ts

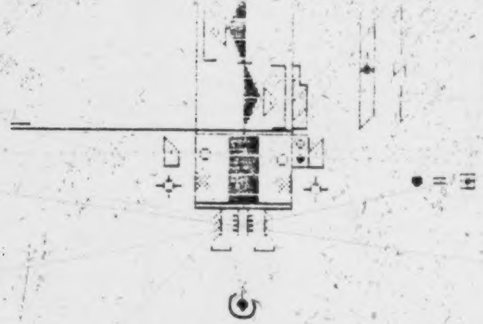
ts1



names: blokha
early social:
national:
children's:
spectacular:
recent social: N7-9(11.1b), N239-40(11.1b)
related motifs: eb, ec, ed, ee

tt ** tt

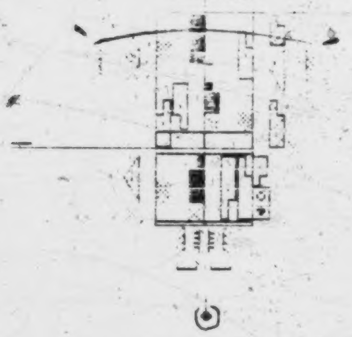
tt1



names: bochka, barrel turn
early social:
national:
children's:
spectacular: L36-8(22.1b)
recent social: N274-5(13.1b), Q51-2(14.1b)
related motifs: to, uj

tu ** tu

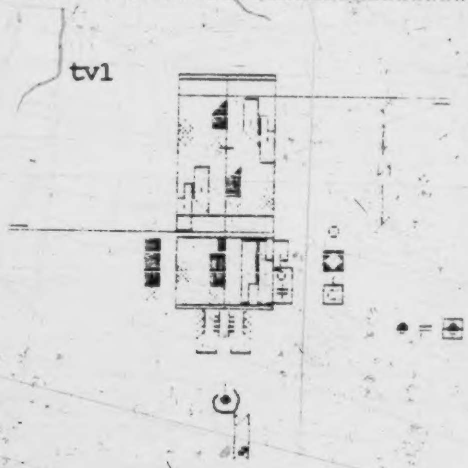
tu1



names: povzunets' with a clap
early social:
national:
children's:
spectacular: M20(8.mb)
recent social: N176(6.1b), N204+(12.6b), Q81(4.7b)
related motifs: at, th, tv, ua, ug, uh

tv ** tv

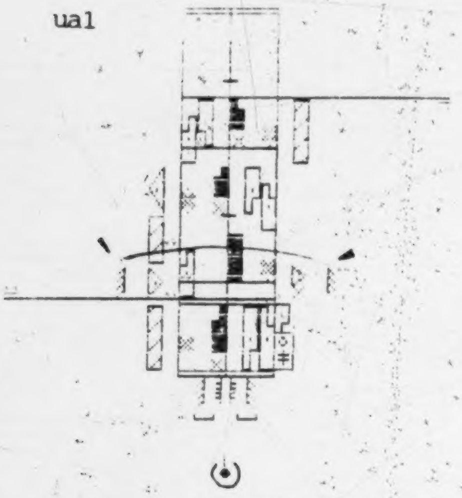
tv1



names: povzunets', spider
early social:
national:
children's:
spectacular:
recent social: P70-1(14.1b), Q48-9(14.1b)
related motifs: at, th, tu, ua, ug, uh

ua *** ua

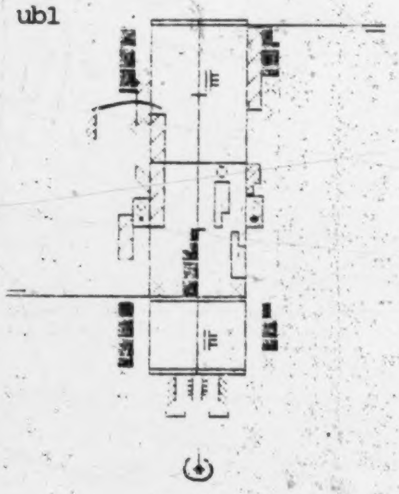
ua1



names: povzunets' alternating claps
early social:
national:
children's:
spectacular:
recent social: Q82(7.7b)
related motifs: at, th, tu, ug, uh

ub *** ub

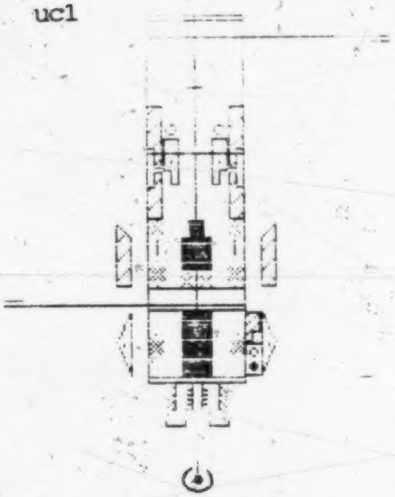
ub1



names: figure four combination
early social:
national:
children's:
spectacular:
recent social: Q117-8(9.1b)
related motifs: uk, um

uc *** uc

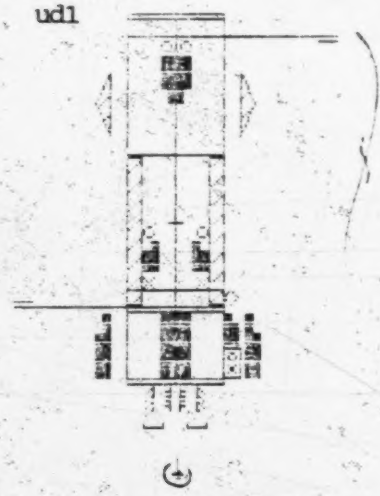
ucl



names: slow mykhailo, slow fish flop
early social:
national:
children's:
spectacular:
recent social: N155+(10.1b)
related motifs: tm, ue, us

ud *** ud

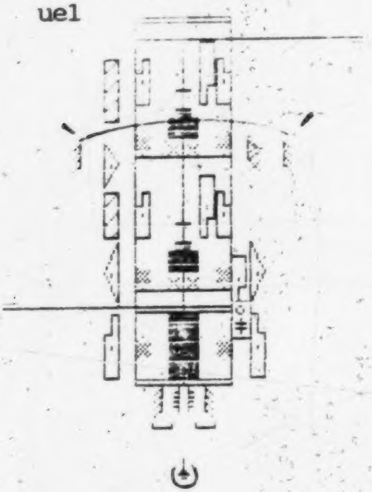
udl



names: donkey kick
early social:
national:
children's:
spectacular:
recent social: P74-5(13.3b)
related motifs:

ue ** ue

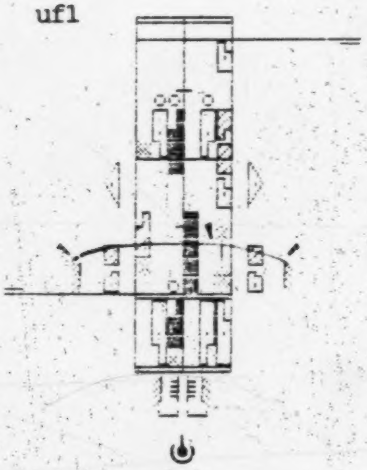
ue1



names: mykhailo alternating hands and clapping, fish flop alternating hands and clapping
early social:
national:
children's:
spectacular:
recent social: N175(4.1b), Q126-8(14.1b)(10.1b)
related motifs: tm, uc, us

uf ** uf

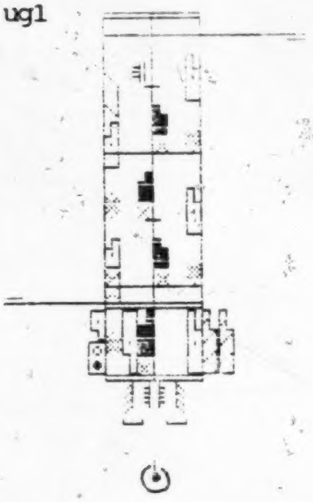
uf1



names: povzunets' with a high leg
early social:
national:
children's:
spectacular:
recent social: N154-5(10.2b), Q125-6(10.3b)
related motifs: at, th, tu, tv, ua, ug, uh

ug ** ug

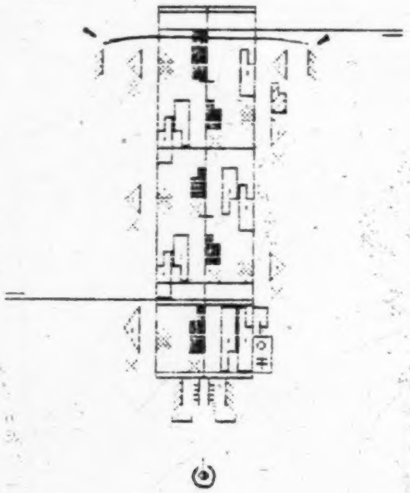
ug1



names: povzunets' zakladka
early social:
national:
children's:
spectacular: M22(6.mb)
recent social:
related motifs: at, tb, td, th

uh ** uh

uh1

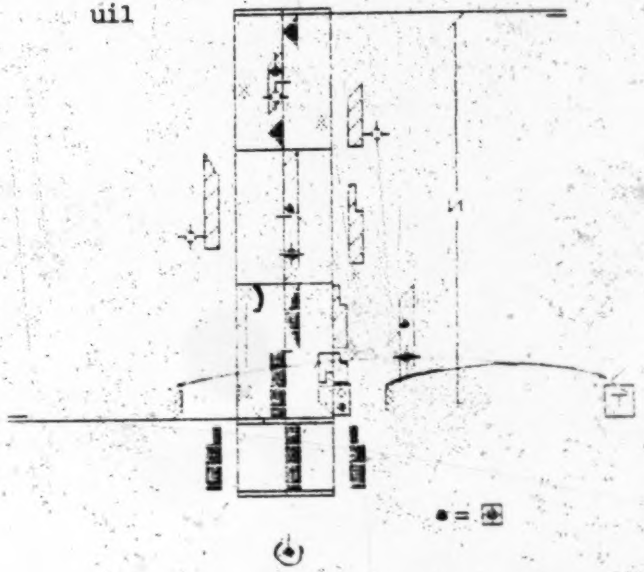


names: povzunets' alternating hands and clapping
early social:
national:
children's:
spectacular:
recent social: N175-6(10.1b)
related motifs: at, th, tu, tv, ua, ug

ui ** ui

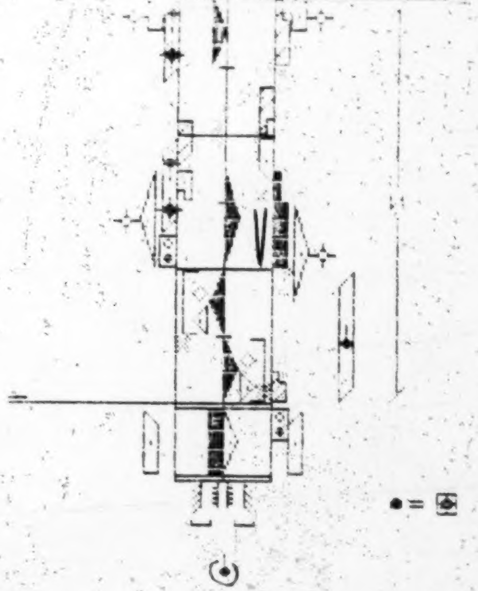
names: flip
early social:
national:
children's:
spectacular:
recent social: N150-1(14.1b)
related motifs: tk, tq

ui1



uj ** uj

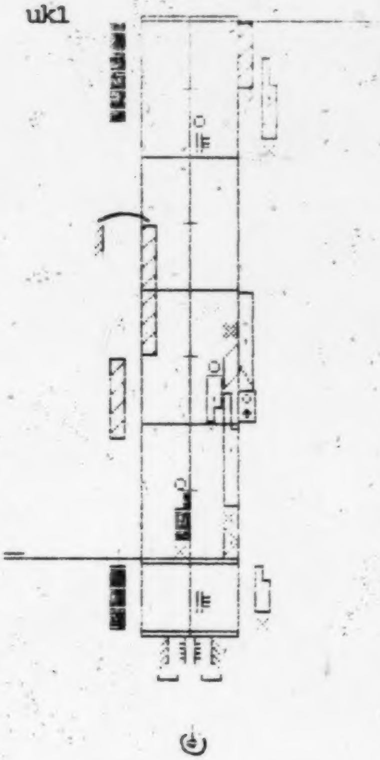
uj1



names: bochka beduyntsi
early social:
national:
children's:
spectacular:
recent social: N97-100(22.1b)
related motifs: ef, to, tt

uk ** uk

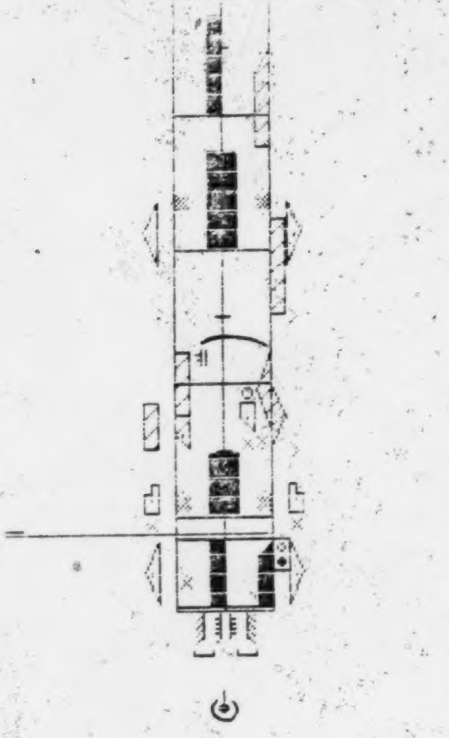
uk1



names: figure four combination
early social:
national:
children's:
spectacular:
recent social: N195-6(12.1b)
related motifs: ub, um

um ** um

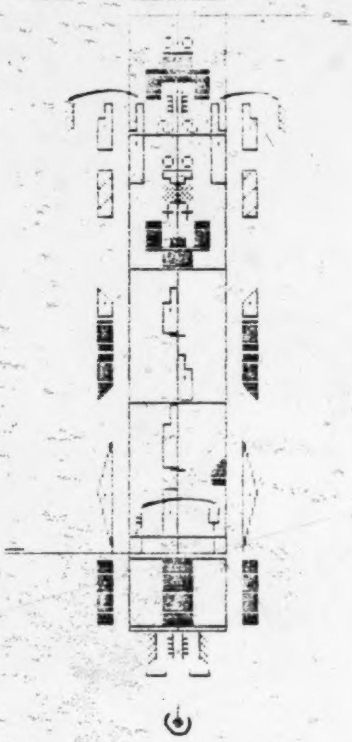
uml



names: figure four combination
early social:
national:
children's:
spectacular:
recent social: P60-1(16.4b)
related motifs: ub, uk

un ** un

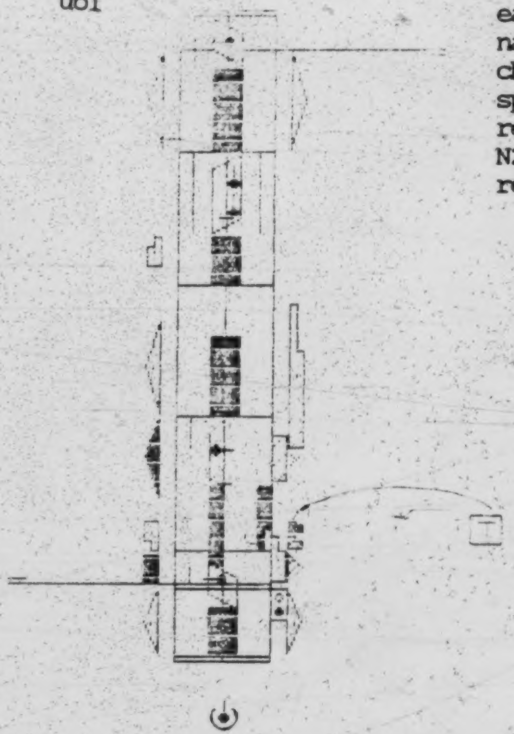
unl



names:
early social:
national:
children's:
spectacular:
recent social: N60-1(14.1b)
related motifs:

uo ** uo

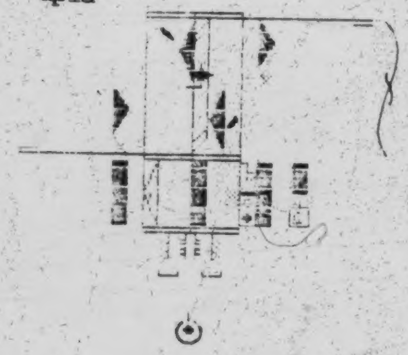
uo1



names: double tour
early social:
national:
children's:
spectacular:
recent social: N76-7(20.4b),
N243(16.4b), Q53-4(16.2b)
related motifs: dn, oa, pf

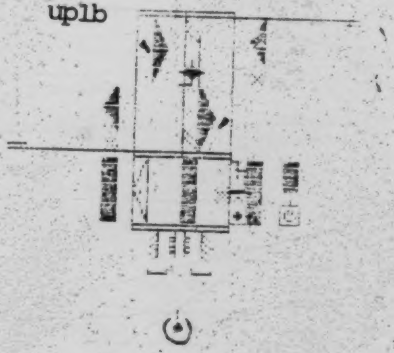
up ** up

up1a



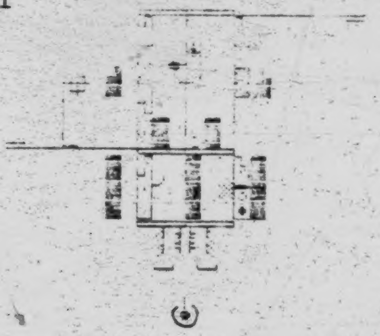
names: mlynok
early social:
national:
children's:
spectacular:
recent social: N12(5.1b),
N42-3(11.1b), N253(6.1b),
P46-7(12.1b), Q75-6(10.1b)
related motifs: sr, tj, uq

up1b



uq ** uq

uq1

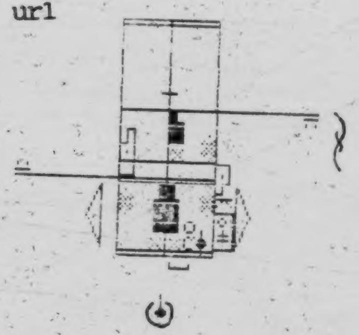


names: mlynok with a flip
early social:
national:
children's:
spectacular:
recent social: N42-3(14.1b), N138(4.1b)
related motifs: sr, tj, up

MOTIFS WITH SUPPORT ON HEAD

ur ** ur

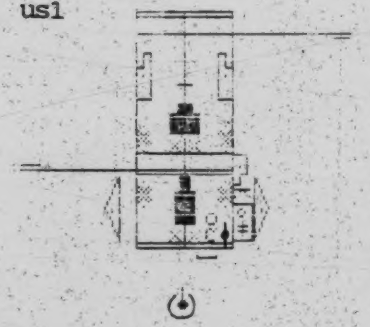
ur1



names: povzunets' on the head
early social:
national:
children's:
spectacular:
recent social: P89-90(14.1b), Q12-3(7.1b)
related motifs: at, th, tu, tv, ua, ug, uh, us

us ** us

us1



names: mykhailo on the head, fish flop on the head
early social:
national:
children's:
spectacular:
recent social: N6(11.1b), N250-2(10.2b)(16.1b)
related motifs: tm, uc, ue, ur

APPENDIX 2

STRUCTURE CHARTS

Appendix 2.1. Dance A. General Representation

p. 1 of 2

```
    kol.skok   rivna
    kol.skok   rivna
    kol.skok   rivna
7   kol.skok   rivna
    kol.skok   rivna
    kol.skok   rivna
    kol.skok   rivna
  __kol.skok   rivna
    kol.skok   rivna
    kol.skok   rivna
                ?
6               ?
                ?
                ?
                ?
  __            ?
                ?
                ?
                ?
        kol.rest
5       kol.rest
        kol.rest
        kol.rest
        kol.rest
        kol.rest
        kol.rest
  ______kol.rest
        kol.rest
        kol.rest
        kol.rest
        kol.rest
        kol.rest
        kol.rest
4           st.touch
            st.touch
            st.touch
               -
    kol.skok   rivna   f.rivna
  __kol.skok   rivna   f.rivna
    kol.skok   rivna   f.rivna
    kol.skok   rivna   f.rivna
    kol.skok   rivna   f.rivna
    kol.skok   rivna   f.rivna
               -
               -
3   kol.skok   rivna
    kol.skok   rivna
    kol.skok   rivna
    kol.skok   rivna
    kol.skok   rivna
  __kol.skok   rivna
    kol.skok   rivna
    kol.skok   rivna
    kol.skok   rivna
2   kol.skok   rivna
    kol.skok   rivna
    kol.skok   rivna
    kol.skok   rivna
  __kol.skok   rivna
    kol.skok   rivna
    kol.skok   rivna
    kol.skok   rivna
1   kol.skok   rivna
    kol.skok   rivna
    kol.skok   rivna
          st.touch
          st.touch
```

Appendix 2.1. Dance A. General Representation

p. 2 of 2

14				
	kol.skok	rivna		
	kol.skok	rivna		
	kol.skok	rivna		
	kol.skok	rivna		
13	kol.skok	rivna		
	kol.skok	rivna		
	kol.skok	rivna		
	kol.skok	rivna		
		rivna		
		rivna		
		rivna		
12				
	dribushechka			pletennia
	dribushechka	st.touch		pletennia
	dribushechka	st.touch		pletennia
	dribushechka	st.touch	kol.rest	pletennia
	dribushechka	st.touch	kol.rest	pletennia
		st.touch	kol.rest	pletennia
		st.touch	kol.rest	pletennia
		st.touch	kol.rest	vykhyliasnyk
		st.touch	kol.rest	vykhyliasnyk
	2gestures	st.touch	kol.rest	vykhyliasnyk
	2gestures	st.touch	kol.rest	vykhyliasnyk
11	2gestures	st.touch	kol.rest	vykhyliasnyk
		st.touch	kol.rest	vykhyliasnyk
	dribushechka	st.touch	kol.rest	vykhyliasnyk
	dribushechka	st.touch	kol.rest	vykhyliasnyk
	dribushechka	st.touch	kol.rest	vykhyliasnyk
	dribushechka	st.touch	kol.rest	vykhyliasnyk
	dribushechka	st.touch	kol.rest	vykhyliasnyk
	dribushechka	st.touch	kol.rest	
	dribushechka		kol.rest	
	dribushechka		kol.rest	
	dribushechka		kol.rest	
	dribushechka		kol.rest	
	dribushechka		kol.rest	
10	dribushechka	st.touch		
	dribushechka	st.touch		
		st.touch		
	kol.skok	rivna	f.rivna	
	kol.skok	rivna	f.rivna	
9	kol.skok	rivna	f.rivna	
	kol.skok	rivna	f.rivna	
	kol.skok	rivna	f.rivna	
	kol.skok	rivna	f.rivna	
	kol.skok	rivna	f.rivna	
	kol.skok	rivna	f.rivna	
	kol.skok	rivna	f.rivna	
8				
	kol.skok	rivna		
	kol.skok	rivna		
	kol.skok	rivna		

p. 1 of 2

Appendix 2.2. Dance A. Detailed Representation

	Dancer 1	Dancer 2	Dancer 3	Dancer 4
	hb2	ej1	gw2	ei1
	hb2	ej1	gw2	ei1
	hb2	ej1	gw2	ei1
	hb2	ej1	gw2	ei1
	hb2	ej1	gw2	ei1
7	hb2	ej1	gw2	ei1
	hb2	ej1	gw2	ei1
	hb2	ej1	gw2	fd2
	hb2	ej1	gw2	fd2
	hb2	fd2	gw2	fd2
	hb2	fd2	-	fd2
	-	fd2	?	?
	gg2	?	?	?
6	gg2	?	?	?
	?	?	?	?
	?	?	?	?
	?	?	?	?
	?	?	?	?
	?	?	?	?
	?	?	?	gr1
	?	?	?	gr1
	?	?	hc1	gr1
	?	gs1b	hc1	gr1
5	?	gs1b	hc1	gr1
	?	gs1b	hc1	gr1
	?	gs1b	?	gr1
	?	gs1b	?	gr1
	?	gs1b	?	gr1
	fo2a	gs1b	hc1	gr1
	fo2a	gs1b	hc1	gr1
	fo2a	gs1b	hc1	-
	fo2a	gs1b	hc1	-
	fo2a	gs1b	hc1	
	fo2a	fm1	hc1	-
	fo2a	fm1	hc1	al1
4	fo2a	fm1	-	al1
	-	-	-	al1
	-	-	-	al2
	-	-	-	al2
	hb2	fd2	bv6	-
	hb2	fd2	bv6	-
	hb2	fd2	bv6	fe1
	hb2	fd2	bv6	fe1
	-	fd2	bv6	fe1
	gp1	?	bv6	fe1
	gp1	?	ck1	fe1
	-	?	-	-
3	-	?	-	-
	-	?	gw2	fd2
	hb2	-	gw2	fd2
	hb2	ff1	gw2	fd2
	hb2	ff1	gw2	fd2
	hb2	ff1	gw2	fd2
	hb2	ff1	gw2	fd2
	hb2	ff1	gw2	fd2
	hb2	ff1	gw2	fd2
	hb2	ff1	gw2	fd2
2	hb2	ff1	gw2	fd2
	hb2	ff1	gw2	fd2
	hb2	ff1	gw2	fd2
	hb2	ff1	gw2	fd2
	hb2	ff1	gw2	fd2
	hb2	ff1	gw2	ei1
	hb2	ei1	gw2	ei1
	gm1	ei1	-	ei1
1	gm1	eh1	-	ei1
	gm1	eh1	-	ea1
	gv1	-	-	ea1
	gv1	?	-	fm1
			fm1	

Appendix 2.2. Dance A. Detailed Representation

p. 2 of 2

	hb2	ej1	gw2	-	
	hb2	-	ca6	-	
	-	-	-	-	
	-	-	-	-	
8	hb2	-	-	ei1	
	hb2	ei1	-	ei1	
	hb2	ei1	bv6	ei1	
	hb2	fd2	bv6	ei1	
	hb2	fd2	bv6	ei1	
	hb2	fd2	bv6	ei1	
	hb2	fd2	bv6	ei1	
	hb2	fd2	bv6	ei1	
9	hb2	-	bv6	ei1	
	hb2	-	-	-	
	-	-	-	-	
	-	-	-	-	
	-	fm1	bm3	-	
	ii2	fm1	-	-	
	ii2	fm1	-	fo2b	
	ii2	gq1	-	fo2b	
10	ii2	gq1	-	fo2b	
	hf1	gq1	-	gt1	
	hf1	gs1b	-	gt1	
	hf1	gs1b	ib3a	gt1	
	-	gs1b	ib3a	fo2b	
	on1	gs1b	ib3a	fo2b	
		gs1b	ib3a	fo2b	
	on1	gs1b	ib3a	fo2b	
		gs1b	ib3a	fo2b	
	on1	gs1b	ib3a	fo2b	
11		gs1b	-	fo2b	
	on1	gq1	dc1	fo2b	
		gq1	dc1	fo2b	
	on1	gs1a	dc1	fo2b	
		gs1a	fn1	fo2b	
	-	gs1a	fn1	fo2b	
	-	gs1a	fn1	fo2b	
	ch1	gs1a	-	fo2b	
	ch1	gs1a	ib3a	fo2b	
	jm1	gs1a	ib3a	fo2b	
	jm1	-	ib3a	fo2b	
	ch1	-	ib3a	fo2b	
	ch1	-	?	fo2b	
	-	-	?	-	
12	-	fd2	?	-	
	fc1	fd2	-	-	
	fc1	fd2	-	-	-
	fc1	fd2	bm3	-	-
	fc1	fd2	-	-	-
	-	fd2	gw2	-	gw2
	hb2	fd2	gw2	-	gw2
	hb2	fd2	gw2	-	gw2
13	hb2	fd2	gw2	-	gw2
	hb2	fd2	gw2	-	gw2
	hb2	fd2	gw2	-	gw2
	bv6	?	gw2	-	gw2
	bv6	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
14	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-

Appendix 2.3. Dance B.

p. 1 of 4

	?	?	?	?
	?	?	?	?
1	ij2	?	?	?
	ij2	?	?	?
	ij2	?	?	?
	ij2	?	?	?
	ij2	?	?	ij2
	ij2	?	?	ij2
	ij2	?	?	ij2
	ij2	?	?	ij2
2	ij2	?	?	ij2
	ij2	?	?	ij2
	ij2	?	?	ij2
	ij2	?	?	ij2
	|	?	?	ij2
	|	?	?	?
	?	?	?	?
3	?	?	?	?
	hb1	hb1	hb1	hb1
	hb1	hb1	hb1	hb1
	hb1	hb1	hb1	hb1
	hb1	hb1	hb1	hb1
	hb1	hb1	hb1	hb1
	hb1	hb1	hb1	hb1
	hb1	hb1	hb1	hb1
4	hb1	hb1	hb1	hb1
	hb1	hb1	hb1	hb1
	hb1	hb1	hb1	hb1
	hb1	hb1	hb1	hb1
	hb1	hb1	hb1	hb1
	?	?	?	?
	?	?	?	
	?	?	?	?
5	?	?	?	?
	?	?	?	?
	?	?	gw1	?
	bv2a	bv2a	gw1	bv2a
	bv2a	bv2a	gw1	bv2a
	bv2a	bv2a	gw1	bv2a
	bv2a	bv2a	gw1	bv2a
	bv2a	bv2a	gw1	bv2a
	bv2a	bv2a	gw1	bv2a
	bv2a	bv2a	gw1	bv2a
	bv2a	bv2a	gw1	bv2a
	bv2a	bv2a	gw1	bv2a
	bv2a	bv2a	gw1	bv2a
	bv2a	bv2a	gw1	gw1
6	bv2a	bv2a	gw1	gw1
	bv2a	bv2a	gw1	gw1
	bv2a	bv2a	gw1	gw1
	bv2a	bv2a	gw1	gw1
	bv2a	bv2a	gw1	gw1
	?	? ✓	?	?
	?	?	?	?
	?	?	?	?
	?	?	?	?
	?	gw1	gw1	?
	?	gw1	gw1	?
	bv2a	gw1	gw1	?
	bv2a	gw1	gw1	?
7	bv2a	gw1	gw1	gw1
	bv2a	gw1	gw1	gw1
	bv2a	gw1	gw1	gw1
	bv2a	gw1	gw1	gw1
	bv2a	gw1	gw1	gw1

Appendix 2.3. Dance B.

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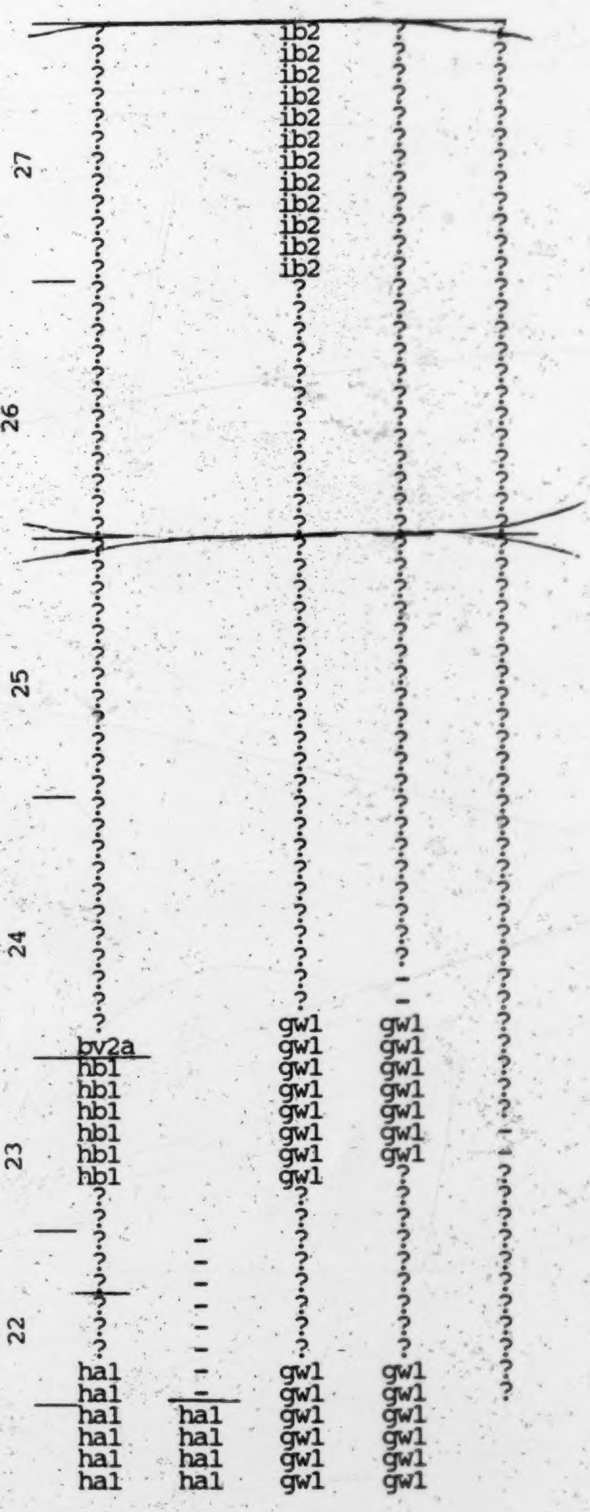
	bv2a	ib3a	gw1	?
	bv2a	ib3a	gw1	?
14	-	ib3a	-	?
	-	ib3a	-	?
	bv2a	ha1	gw1	hr1
	bv2a	ha1	gw1	hr1
	bv2a	ha1	gw1	hr1
	bv2a	ha1	gw1	hr1
	bv2a	ha1	gw1	hr1
	bv2a	ha1	gw1	hr1
13	bv2a	ha1	gw1	hr1
	bv2a	ha1	gw1	hr1
	bv2a	ha1	gw1	hr1
	?	ha1	gw1	hr1
	?	ha1	gw1	hr1
	?	ha1	gw1	hr1
	?	ha1	gw1	hr1
	?	ha1	gw1	hr1
12	?	ha1	gw1	hr1
	?	ha1	gw1	hr1
	?	ha1	gw1	hr1
	?	ha1	gw1	hr1
	?	?	?	?
	?	?	?	?
	?	?	?	?
	?	?	?	?
11	?	?	?	?
	?	?	?	?
	?	?	?	?
	?	?	?	?
	?	?	ib3a	?
	?	?	ib3a	?
	?	?	ib3a	?
	?	?	ib3a	?
	jq1	?	ib3a	?
	jq1	?	ib3a	?
	jq1	?	ib3a	?
10	jq1	?	ib3a	?
	jq1	?	ib3a	?
	jq1	?	ib3a	?
	jq1	?	ib3a	?
	jq1	?	ib3a	?
	?	?	ib3a	?
	?	?	ib3a	?
	?	?	ib3a	?
	?	?	ib3a	?
	?	gq1	ib3a	?
	?	gq1	ib3a	?
	ij2	gq1	ib3a	?
	ij2	gq1	ib3a	?
	ij2	gq1	ib3a	?
	ij2	gq1	ib3a	?
	ij2	gq1	ib3a	?
9	ij2	gq1	ib3a	?
	ij2	gq1	ib3a	?
	ij2	gq1	ib3a	?
	ij2	gq1	ib3a	?
	ij2	gq1	ib3a	?
	ij2	gq1	ib3a	?
	ij2	gq1	ib3a	?
	?	-	-	?
	?	-	-	?
	?	-	-	?
	?	-	-	?
	?	-	-	gw1
8	bv2a	-	gw1	gw1
	bv2a	gw1	gw1	gw1
	bv2a	gw1	gw1	gw1
	bv2a	gw1	gw1	gw1
	bv2a	gw1	gw1	gw1

Appendix 2.3. Dance B.

21				
	ha1	ha1	gw1	gw1
	ha1	ha1	gw1	gw1
	ha1	ha1	gw1	gw1
	ha1	ha1	gw1	gw1
	bv2a	ha1	gw1	?
	bv2a	ha1	gw1	?
	bv2a	ha1	gw1	?
20	bv2a	-	?	?
	-	-	?	?
	-	-	?	?
	-	-	?	?
	-	-	?	?
	ek1	-	?	-
	ek1	-	?	-
	ek1	-	?	-
	ek1	-	?	-
	?	?	fm1	?
	?	?	fm1	?
19	?	?	fm1	
	?	?	fm1	nk1
	?	dc1	-	
	?	dc1	-	nk1
	?	he1	-	?
	?	he1	-	?
	?	he1	-	?
	-	he1	jq1	?
	-	he1	jq1	?
	jq1	he1	jq1	?
	jq1	he1	jq1	?
18	jq1	he1	jq1	?
	jq1	he1	jq1	?
	jq1	he1	jq1	?
	jq1	he1	jq1	?
	jq1	he1	jq1	?
	jq1	he1	-	?
	jq1	he1	ch1	ch1
	ch1	he1	ch1	ch1
	ch1	he1	ch1	ch1
	ch1	he1	ch1	ch1
17	ch1	he1	ch1	ch1
	ch1	he1	ch1	ch1
	ch1	he1	ch1	ch1
	ch1	he1	ch1	ch1
	ch1	he1	ch1	ch1
	-	he1	ch1	ch1
	?	he1	ch1	ch1
	?	he1	ch1	ch1
	?	he1	ch1	ch1
	ch1	-	ch1	ch1
	ch1	-	ch1	ch1
16	ch1	-	ch1	ch1
	ch1	fm1	ch1	ch1
	ch1	fm1	ch1	ch1
	ch1	fm1	ch1	-
	ch1	fm1	ch1	in1
	ch1	fm1	ib3a	in1
	-	fm1	ib3a	in1
	jq1	fm1	ib3a	in1
	jq1	fm1	ib3a	in1
	jq1	fm1	ib3a	in1
	jq1	fm1	ib3a	in1
15	jq1	fm1	ib3a	in1
	jq1	fm1	ib3a	in1
	-	fm1	ib3a	in1
	ib3a	fm1	-	ii2
	ib3a	fm1	-	ii2
	ib3a	-	-	-
	ib3a	bv2a	gw1	hr1
	?	bv2a	gw1	hr1
	?	bv2a	gw1	hr1

Appendix 2.3. Dance B.

p. 4 of 4


22
23
24
25
26
27
ha1
hb1
bv2a
gw1
ib2

Appendix 2.4. Dance D.

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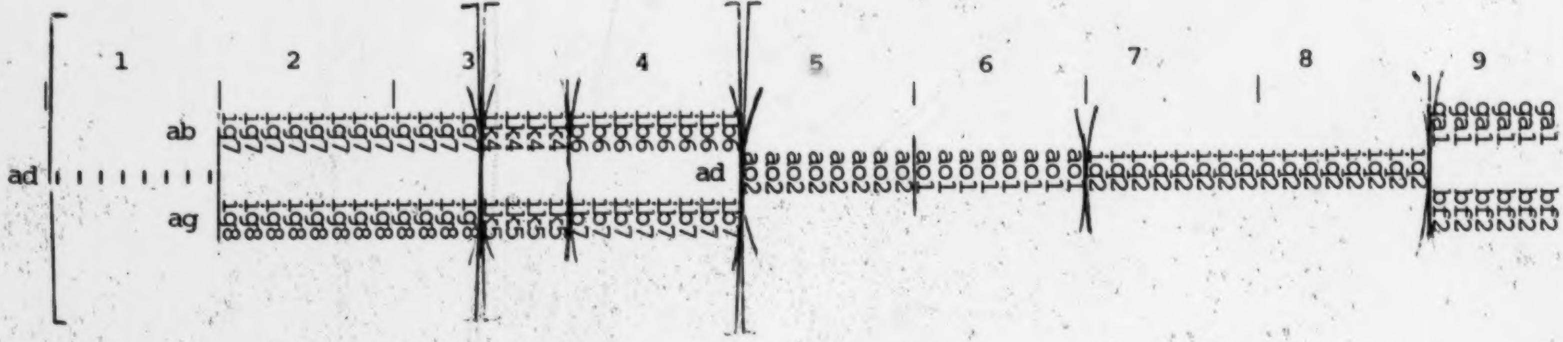
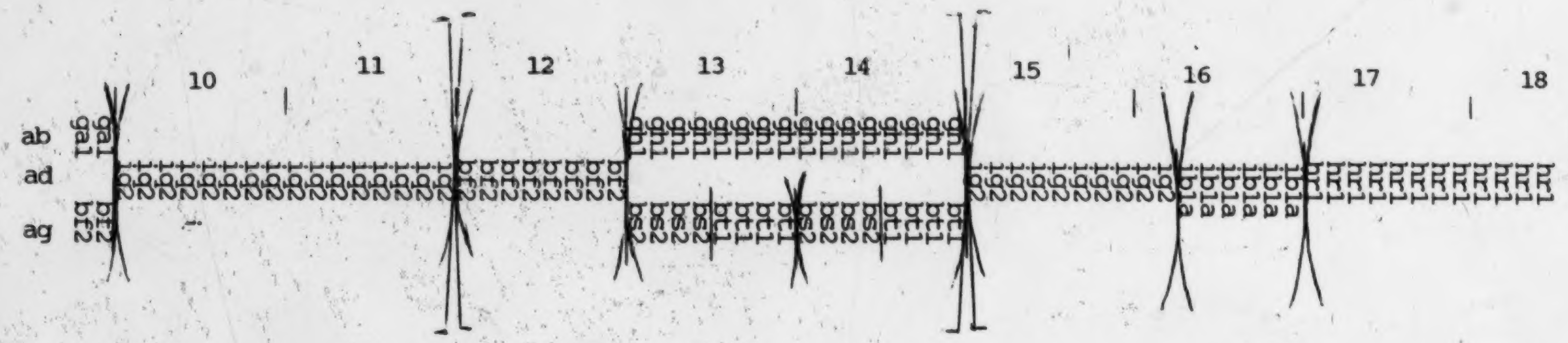

1
2
3
4
5
6
7
8
9
ab
ad
ag
ig7
ig8
ik4
ik5
ib6
ib7
ad
ao2
ao1
iq2
ga1
bf2

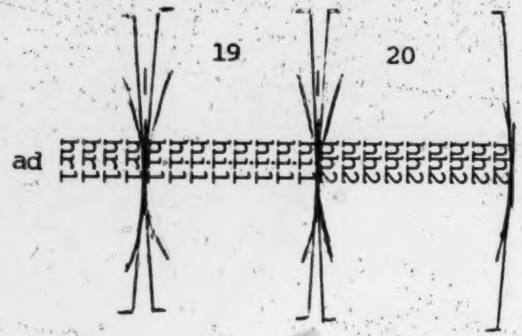
Appendix 2.4. Dance D.

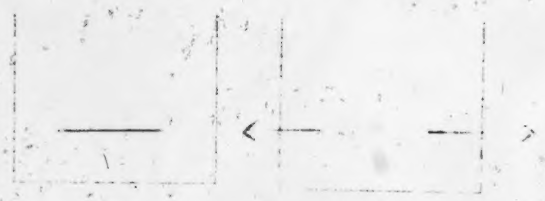
p. 2 of 3


10
11
12
13
14
15
16
17
18
ab
ad
ag
gal
bf2
ig2
bf2
gh1
bs2
bt1
ig2
ibla
hr1

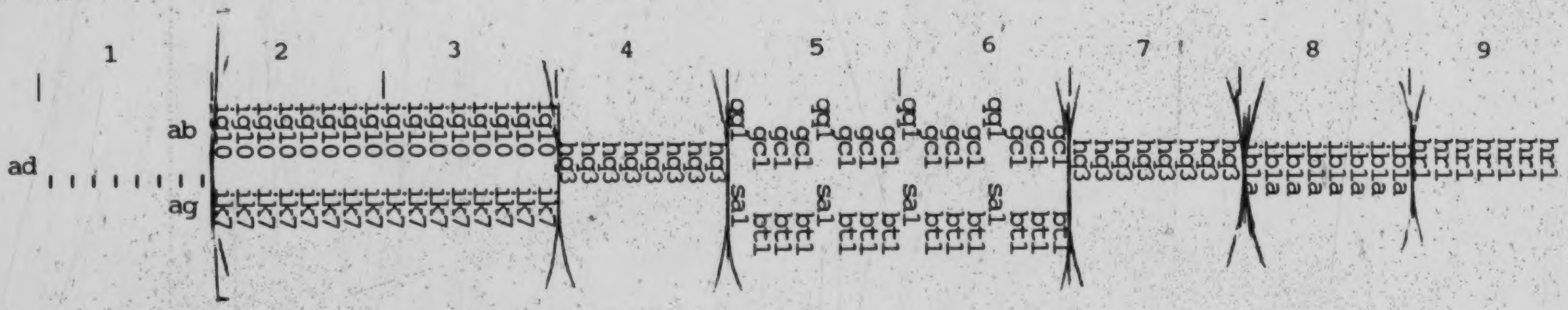
Appendix 2.4. Dance D.

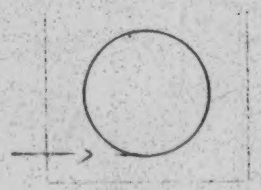
p. 3 of 3

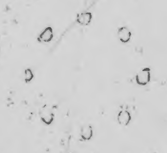

19
20
ad
hr1
hr1
hr1
hr1
hi1
hi1
hi1
hi1
hi1
hi1
hi1
hi1
hh2
hh2
hh2
hh2
hh2
hh2
hh2
hh2
hh2



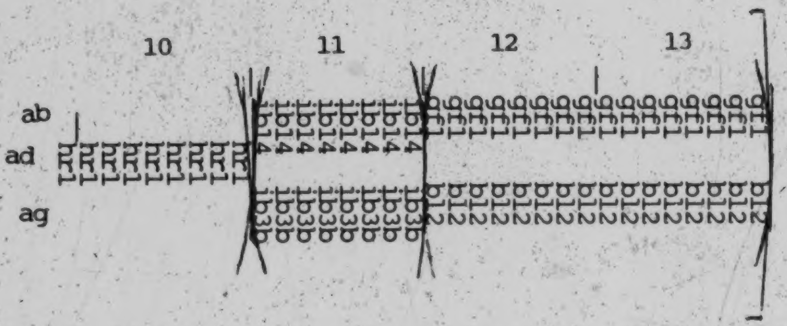
Appendix 2.5. Dance E. p. 1 of 2


1
2
3
4
5
6
7
8
9
ad
ab
ag
ig10 ik7
ig10 ik7
ig10 ik7
ig10 ik7
ig10 ik7
ig10 ik7
ig10 ik7
ig10 ik7
ig10 ik7
ig10 ik7
ig10 ik7
ig10 ik7
ig10 ik7
ig10 ik7
ig10 ik7
ig10 ik7
hq3
hq3
hq3
hq3
hq3
hq3
hq3
hq3
qq1 sal
gc1 bt1
gc1 bt1
gc1 bt1
qq1 sal
gc1 bt1
gc1 bt1
gc1 bt1
qq1 sal
gc1 bt1
gc1 bt1
gc1 bt1
qq1 sal
gc1 bt1
gc1 bt1
gc1 bt1
hq3
hq3
hq3
hq3
hq3
hq3
hq3
hq3
ibla
ibla
ibla
ibla
ibla
ibla
ibla
ibla
hr1
hr1
hr1
hr1
hr1
hr1
hr1

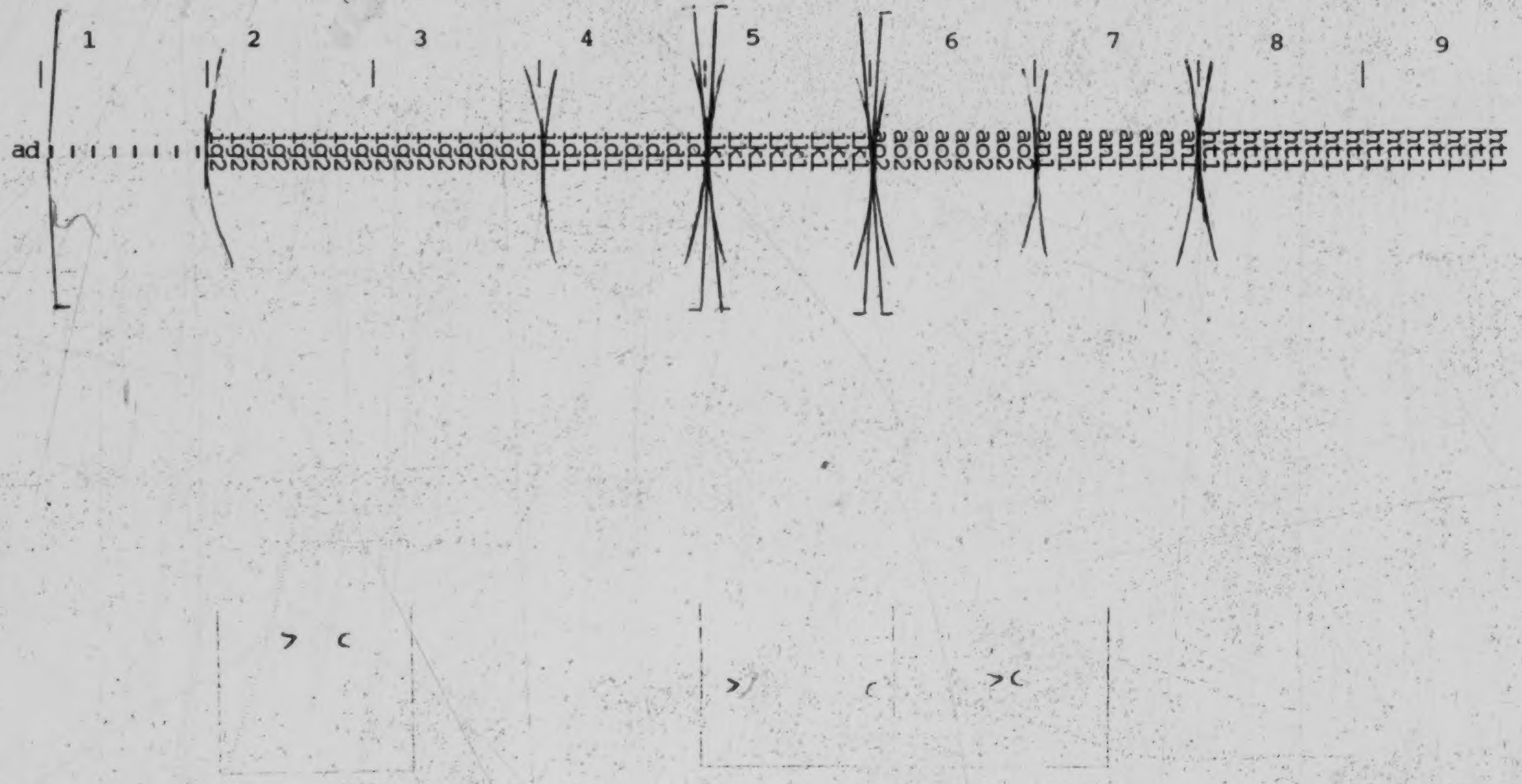




Appendix 2.5. Dance E. p. 2 of 2

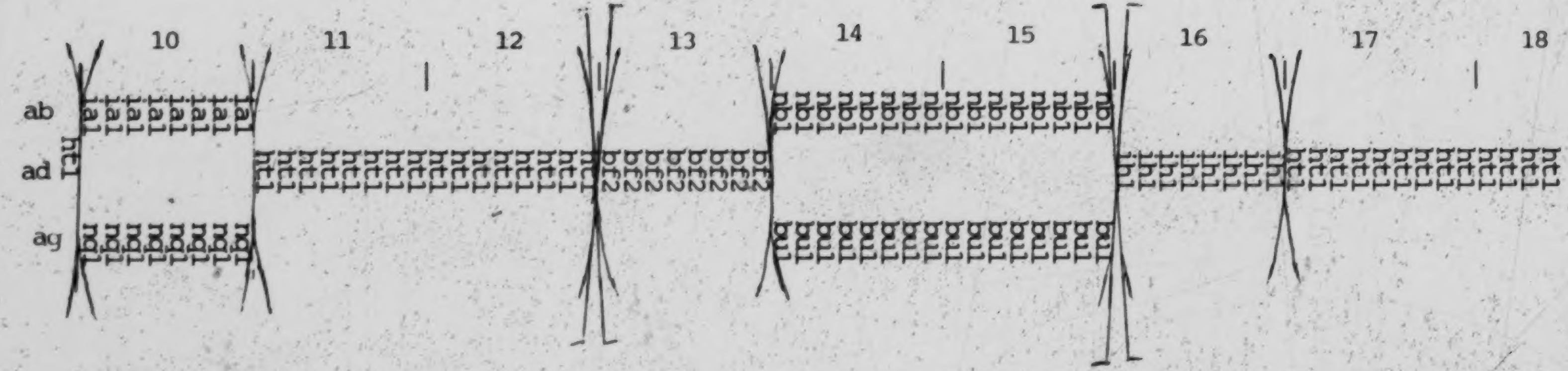

10
11
12
13
ab
ad
ag
hr1
hr1
hr1
hr1
hr1
hr1
hr1
hr1
hr1
ib14
ib14
ib14
ib14
ib14
ib14
ib14
ib14
ib3b
ib3b
ib3b
ib3b
ib3b
ib3b
ib3b
ib3b
gf1
gf1
gf1
gf1
gf1
gf1
gf1
gf1
gf1
gf1
gf1
gf1
gf1
gf1
gf1
gf1
bl2
bl2
bl2
bl2
bl2
bl2
bl2
bl2
bl2
bl2
bl2
bl2
bl2
bl2
bl2
bl2

Appendix 2.6. Dance F. p. 1 of 3

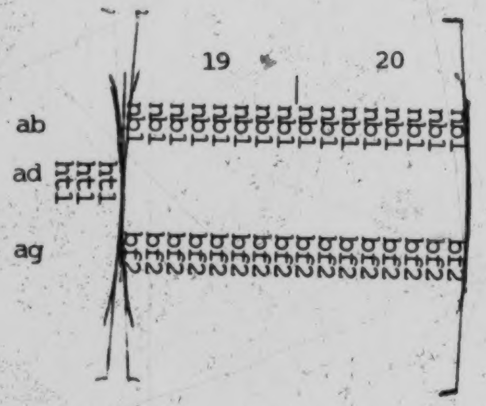

1
2
3
4
5
6
7
8
9
ad
ig2
id1
ik1
ao2
an1
ht1

Appendix 2.6. Dance F.

p. 2 of 3

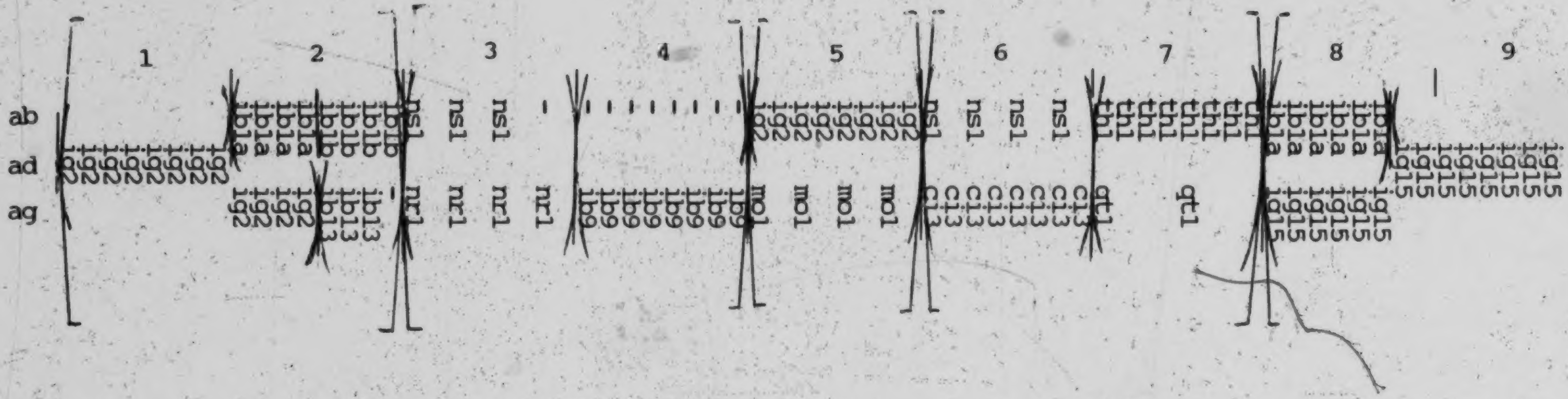

10
11
12
13
14
15
16
17
18
ab
ad
ag
ht1
ial ial ial ial ial ial ial ial
nql nql nql nql nql nql nql nql
ht1 ht1 ht1 ht1 ht1 ht1 ht1 ht1 ht1 ht1 ht1 ht1 ht1 ht1 ht1 ht1
bf2 bf2 bf2 bf2 bf2 bf2 bf2 bf2
nb1 nb1 nb1 nb1 nb1 nb1 nb1 nb1 nb1 nb1 nb1 nb1 nb1 nb1 nb1 nb1
bu1 bu1 bu1 bu1 bu1 bu1 bu1 bu1 bu1 bu1 bu1 bu1 bu1 bu1 bu1 bu1
ih1 ih1 ih1 ih1 ih1 ih1 ih1 ih1
ht1 ht1 ht1 ht1 ht1 ht1 ht1 ht1 ht1 ht1 ht1 ht1 ht1

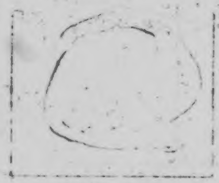
Appendix 2.6. Dance F.

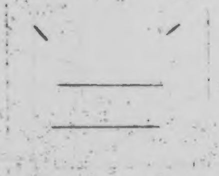

19
20
ab
ad
ag
ht1
ht1
ht1
nb1
bf2

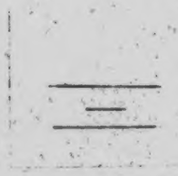
Appendix 2.7. Dance G.

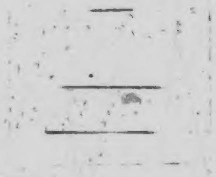
p. 1 of 2

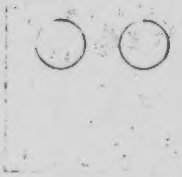

1
2
3
4
5
6
7
8
9
ab
ad
ag
ig2
ib1a
ib1b
ib13
ns1
nr1
ib9
mo1
ci3
th1
qt1
ig15





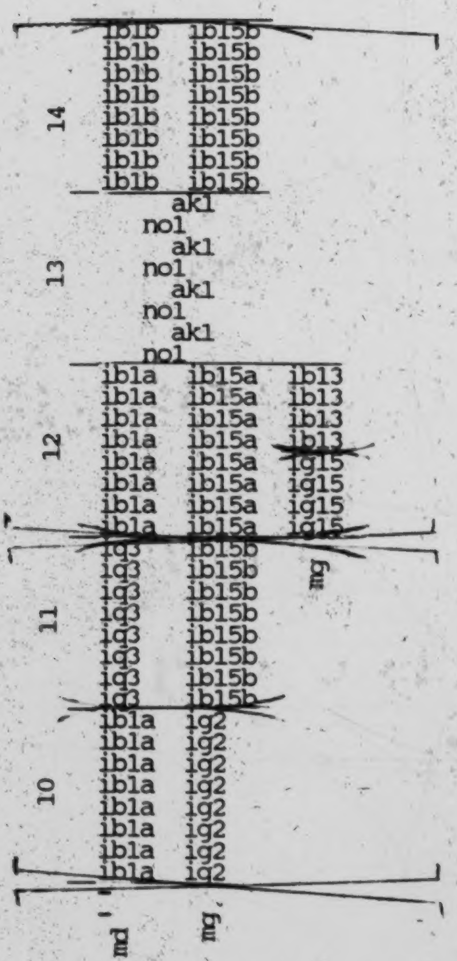


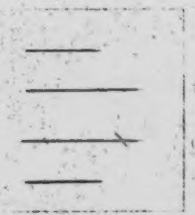


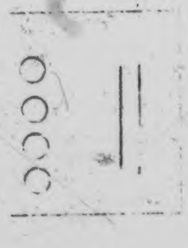


Appendix 2.7. Dance G.

p. 2 of 2

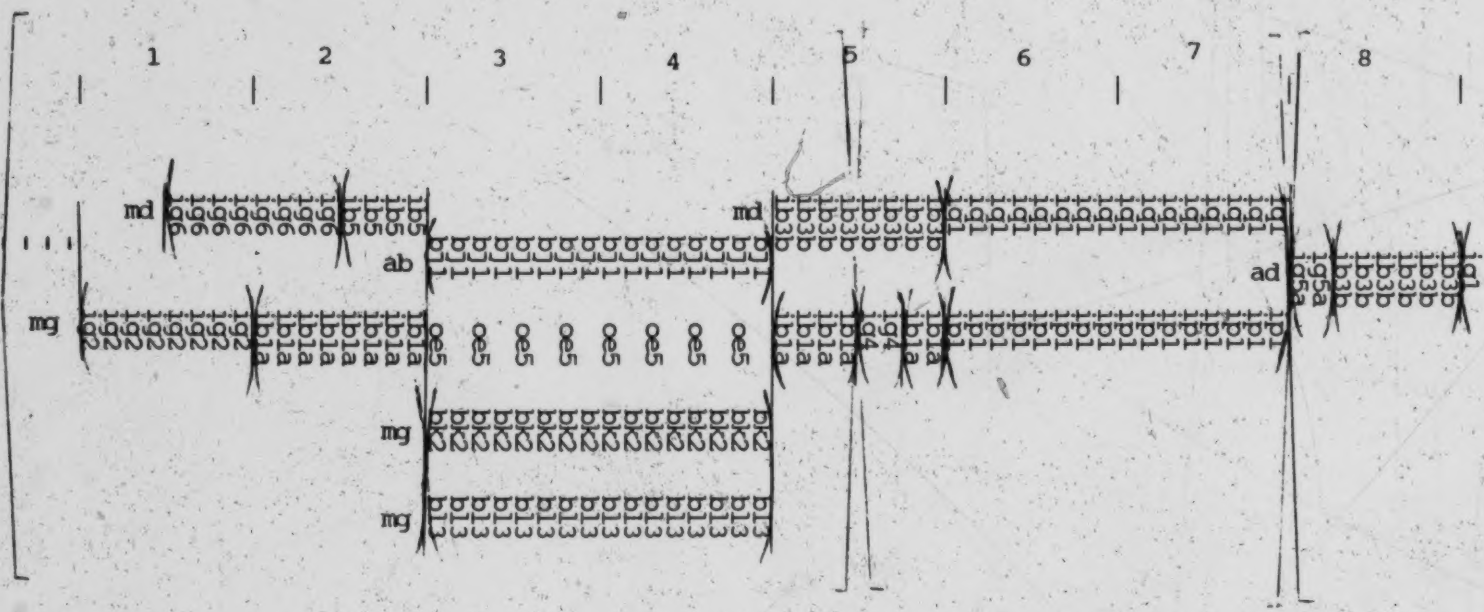

md
mg
10
ib1a ig2
ib1a ig2
ib1a ig2
ib1a ig2
ib1a ig2
ib1a ig2
ib1a ig2
ib1a ig2
11
iq3 ib15b
iq3 ib15b
iq3 ib15b
iq3 ib15b
iq3 ib15b
iq3 ib15b
iq3 ib15b
iq3 ib15b
12
mg
ib1a ib15a ig15
ib1a ib15a ig15
ib1a ib15a ig15
ib1a ib15a ig15
ib1a ib15a ib13
ib1a ib15a ib13
ib1a ib15a ib13
ib1a ib15a ib13
13
no1
ak1
no1
ak1
no1
ak1
no1
ak1
14
ib1b ib15b
ib1b ib15b
ib1b ib15b
ib1b ib15b
ib1b ib15b
ib1b ib15b
ib1b ib15b
ib1b ib15b





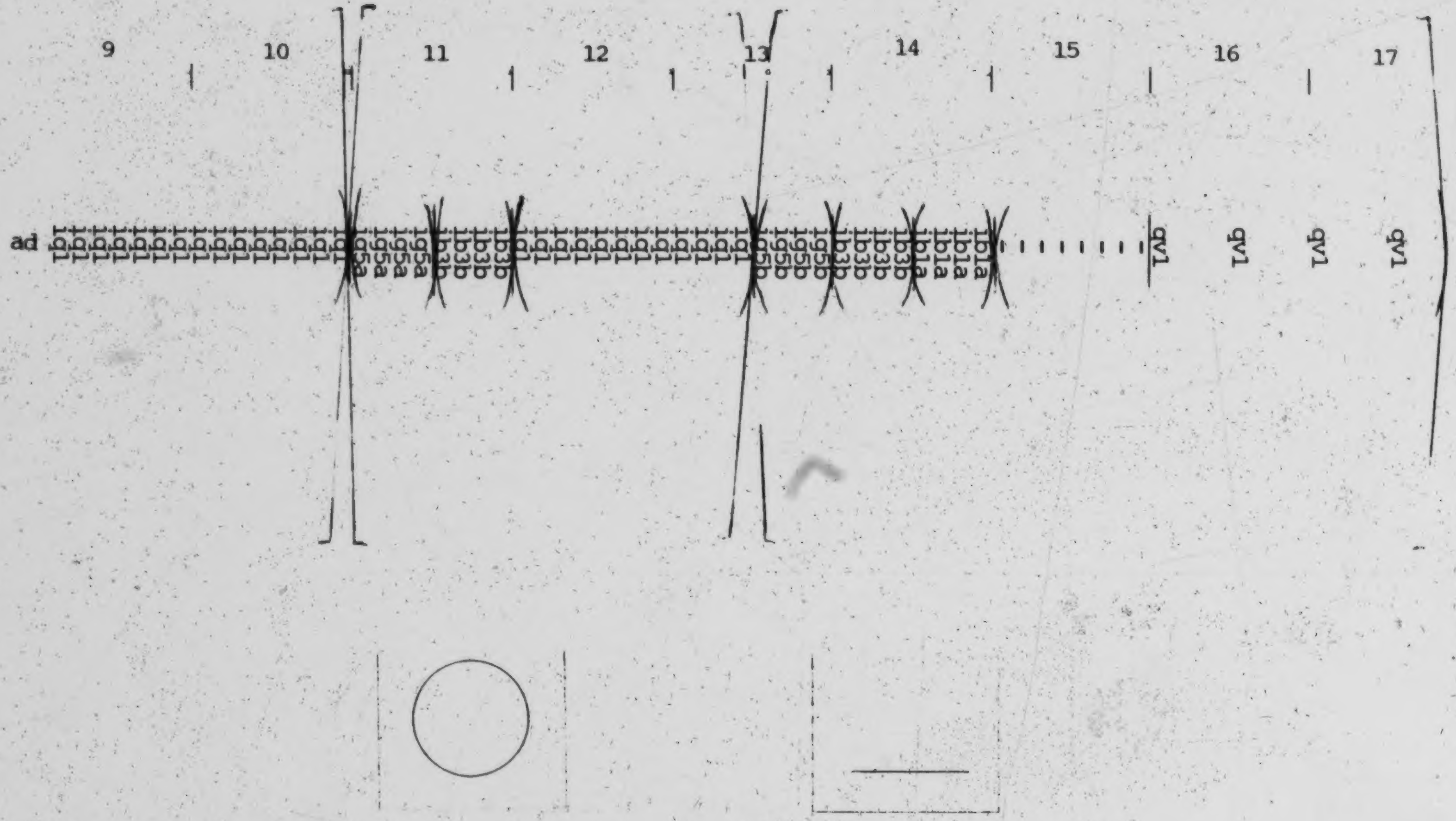
Appendix 2.8. Dance H.

p. 1 of 4


1
2
3
4
5
6
7
8
md
ig6
ib5
ab
bj1
md
ib3b
iq1
ad
ig5a
ib3b
ig1
mg
ig2
ib1a
oe5
ib1a
ig4
ib1a
ip1
mg
bk2
mg
bl3

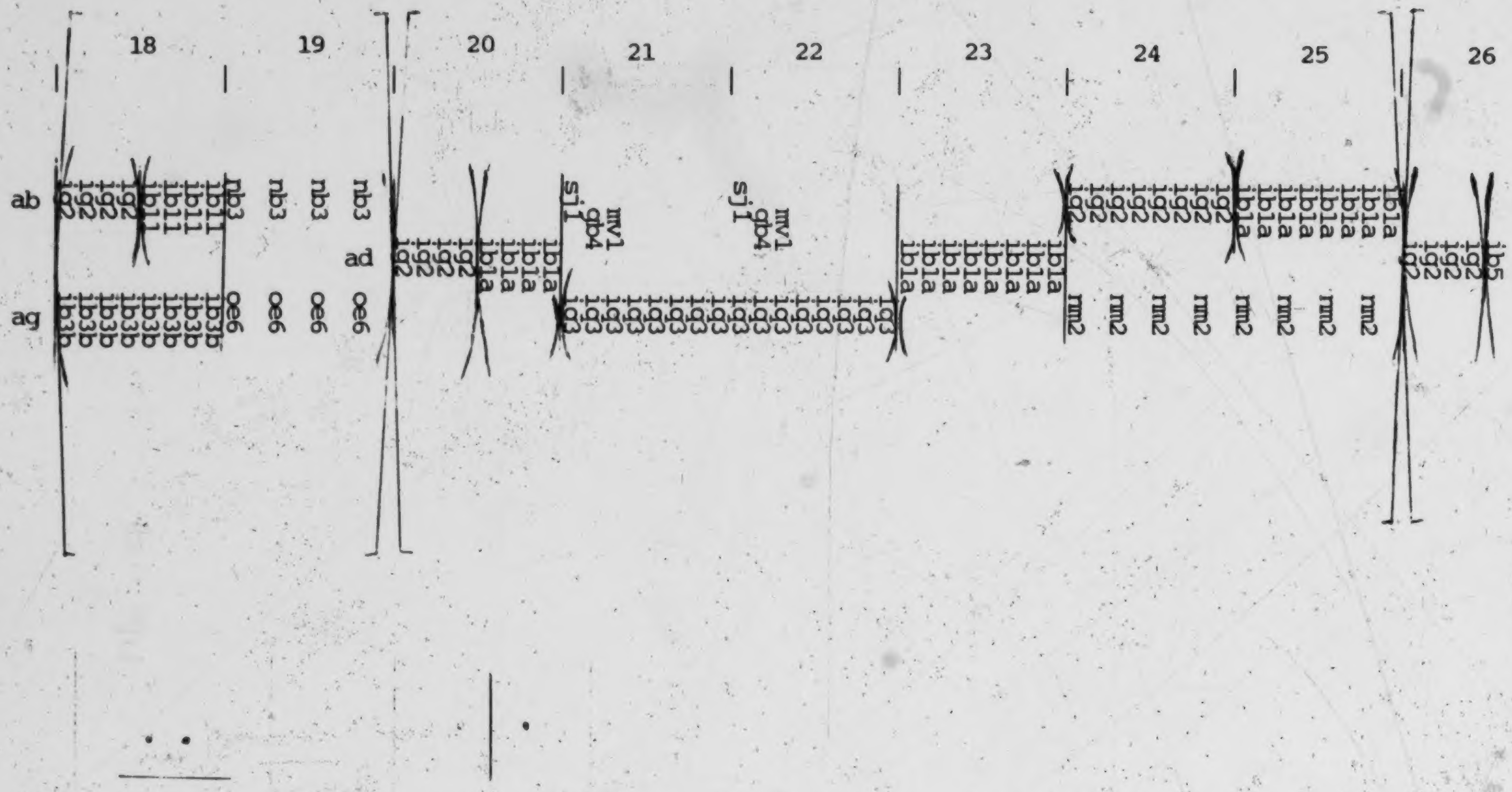
Appendix 2.8. Dance H.

p. 2 of 4


9
10
11
12
13
14
15
16
17
ad
iql
ig5a
ib3b
iql
ig5b
ib3b
ib1a
qv1

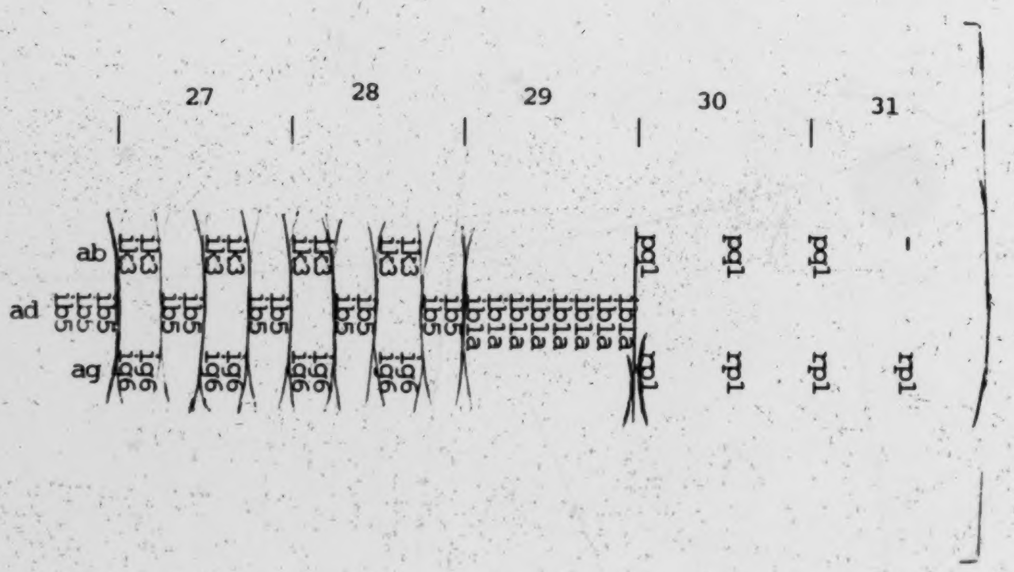
Appendix 2.8. Dance H.

p. 3 of 4


18
19
20
21
22
23
24
25
26
ab
ad
ag
ig2
ig2
ig2
ig2
ib11
ib11
ib11
ib11
nb3
nb3
nb3
nb3
ib3b
ib3b
ib3b
ib3b
ib3b
ib3b
ib3b
ib3b
oe6
oe6
oe6
oe6
ig2
ig2
ig2
ig2
ib1a
ib1a
ib1a
ib1a
sj1
gb4
mv1
iq3
sj1
gb4
mv1
ib1a
ig2
nm2
ib5

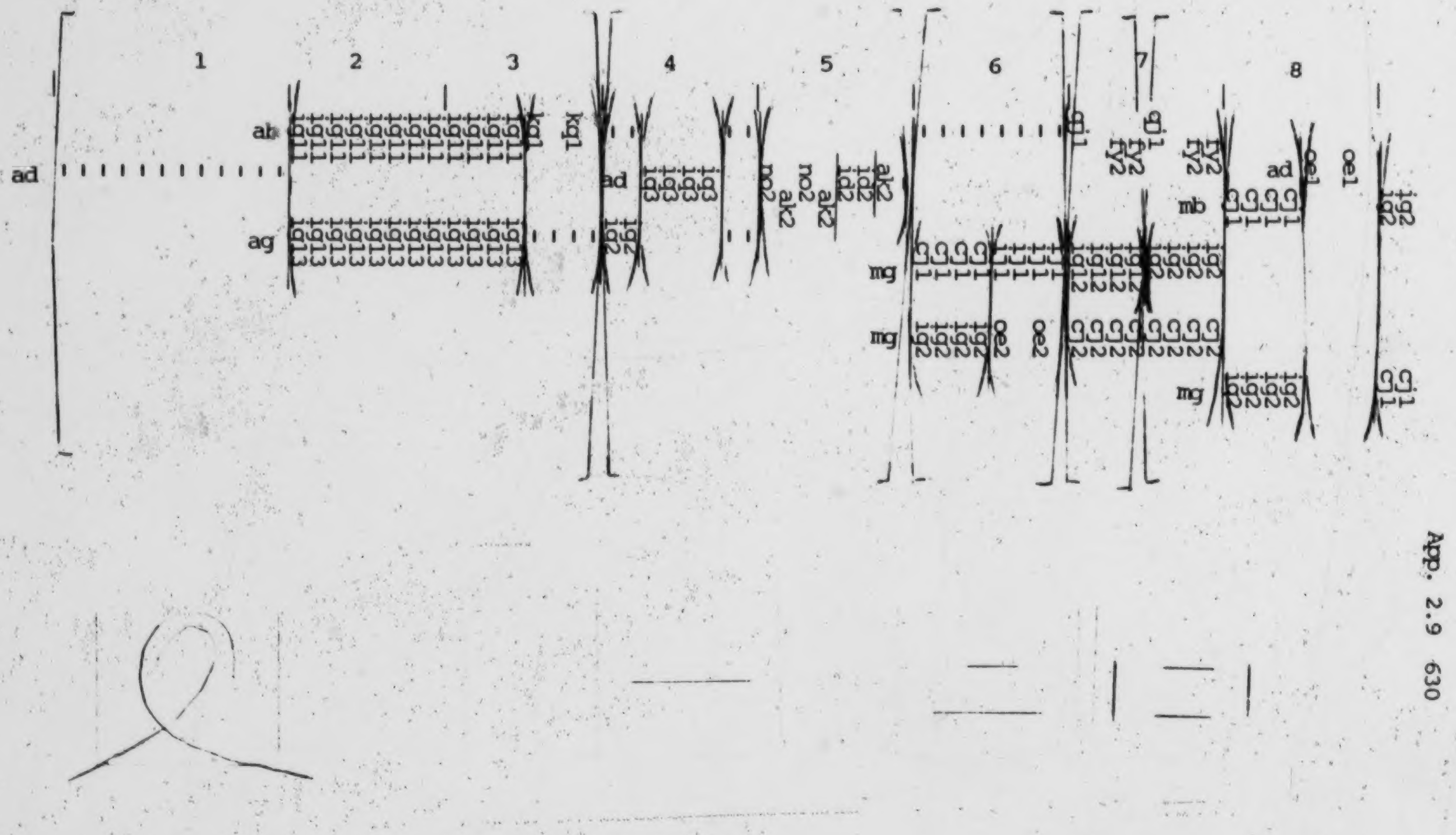
Appendix 2.8. Dance H.

p. 4 of 4


27
28
29
30
31
ab
ad
ag
ik3
ib5
ig6
ib1a
pq1
rp1
-

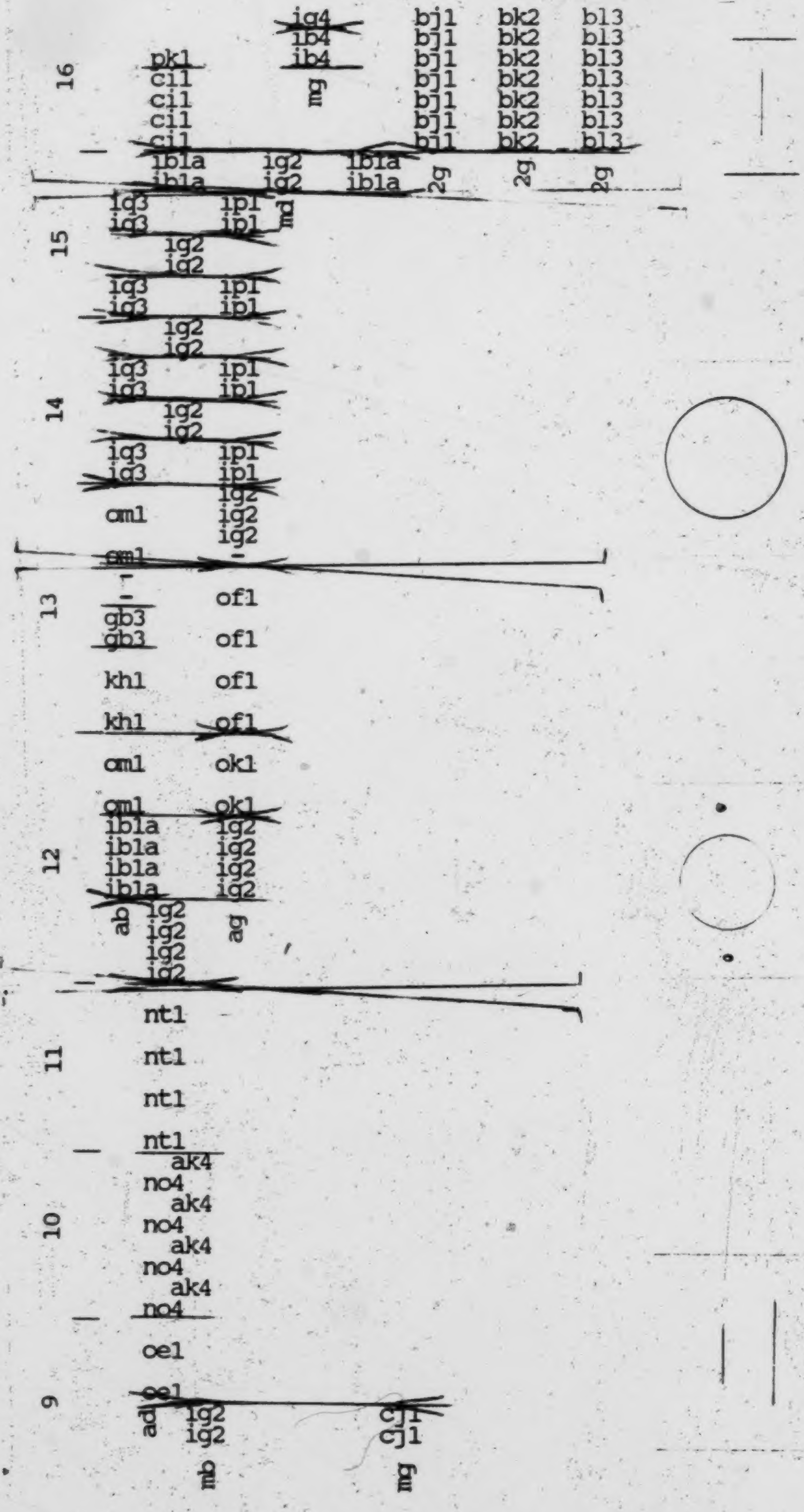
Appendix 2.9. Dance J.

p. 1 of 3


1
2
3
4
5
6
7
8
ad
ab
ag
kq1
ig11
ig13
ig2
ig3
ad
no2
ak2
id2
mg
mg
cj1
ij1
oe2
ig2
ig12
cj2
cj1
fy2
mb
mg
ad
oe1
ig2
cj1

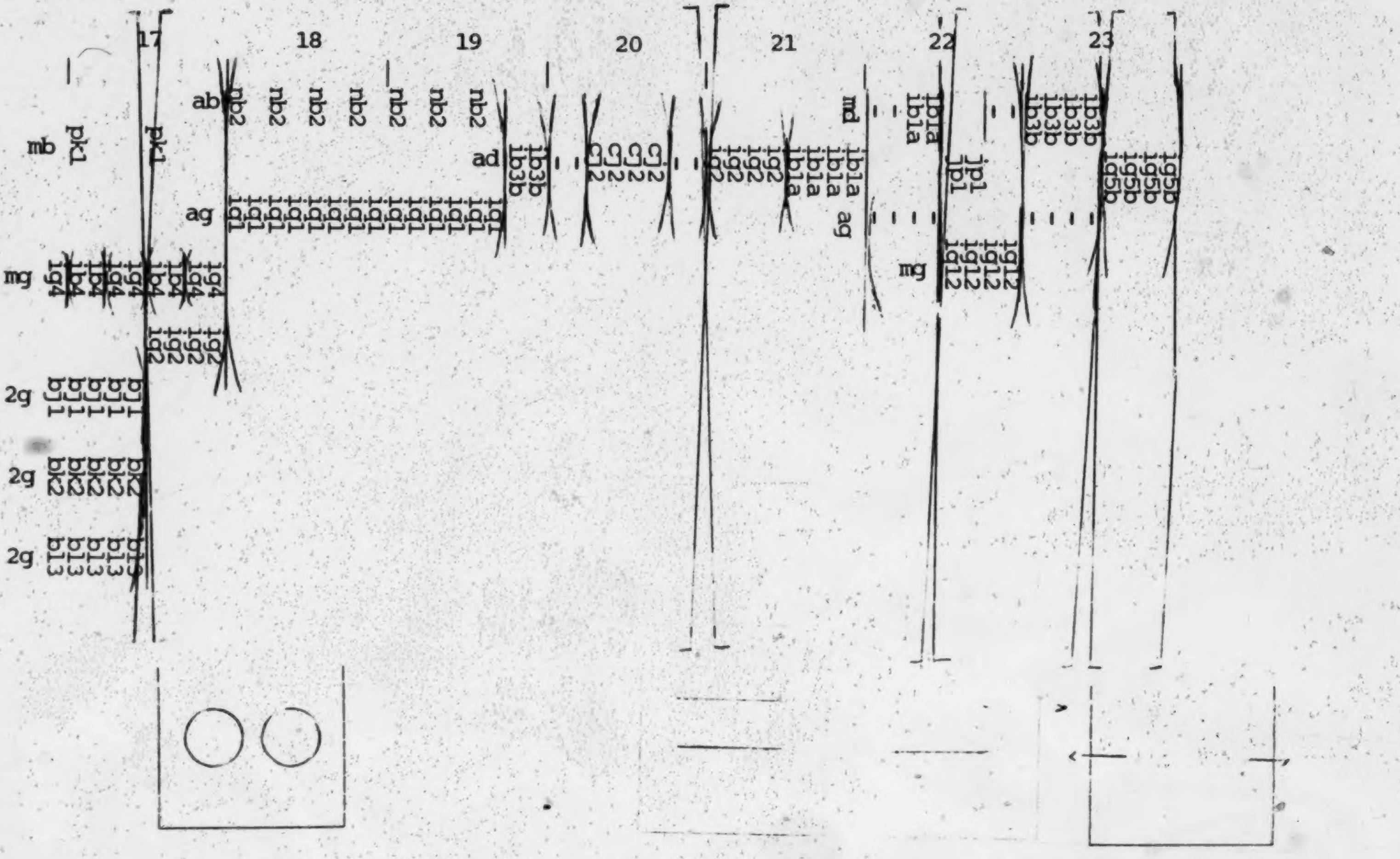
Appendix 2.9. Dance J.

p. 2 of 3


mb
mg
9
ad
ig2
ig2
cj1
cj1
oe1
oe1
no4
ak4
no4
ak4
no4
ak4
no4
ak4
10
nt1
nt1
nt1
nt1
11
ig2
ig2
ig2
ig2
ab
ag
ib1a
ib1a
ib1a
ib1a
ig2
ig2
ig2
ig2
12
om1
ok1
om1
ok1
kh1
of1
kh1
of1
gb3
of1
gb3
of1
13
-
om1
-
om1
ig2
ig2
ig2
iq3
ip1
iq3
ip1
ig2
ig2
14
iq3
ip1
iq3
ip1
ig2
ig2
iq3
ip1
iq3
ip1
ig2
ig2
15
iq3
ip1
iq3
ip1
md
ib1a
ig2
ib1a
ib1a
ig2
ib1a
2g
2g
2g
16
ci1
ci1
ci1
ci1
pk1
mg
ib4
ib4
ig4
bj1
bj1
bj1
bj1
bj1
bj1
bj1
bk2
bk2
bk2
bk2
bk2
bk2
bk2
bl3
bl3
bl3
bl3
bl3
bl3
bl3

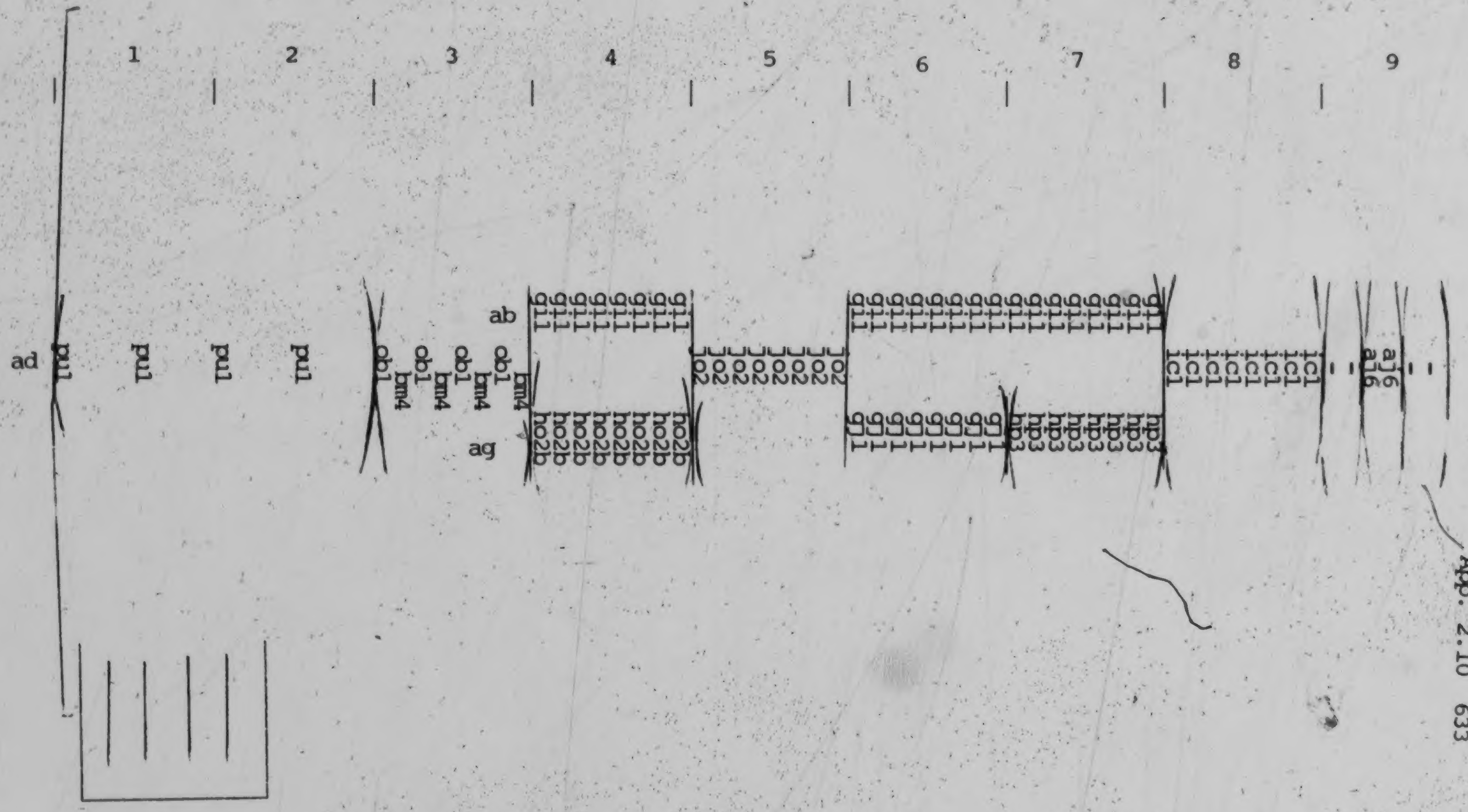
Appendix 2.9. Dance J.

p. 3 of 3


17
18
19
20
21
22
23
mb
ab
ag
ad
md
mg
2g
2g
2g
pk1
nb2
iq1
ig4
ib4
ig2
bj1
bk2
bl3
ib3b
cj2
ib1a
jp1
ig12
ig5b

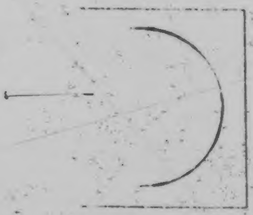
Appendix 2.10. Dance K.

p. 1 of 7

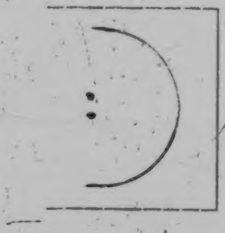

1
2
3
4
5
6
7
8
9
ad
ab
ag
pu1
ob1
bm4
gi1
ho2b
jo2
gj1
hp3
ic1
aj6

Appendix 2.10. Dance K.

p. 2 of 7

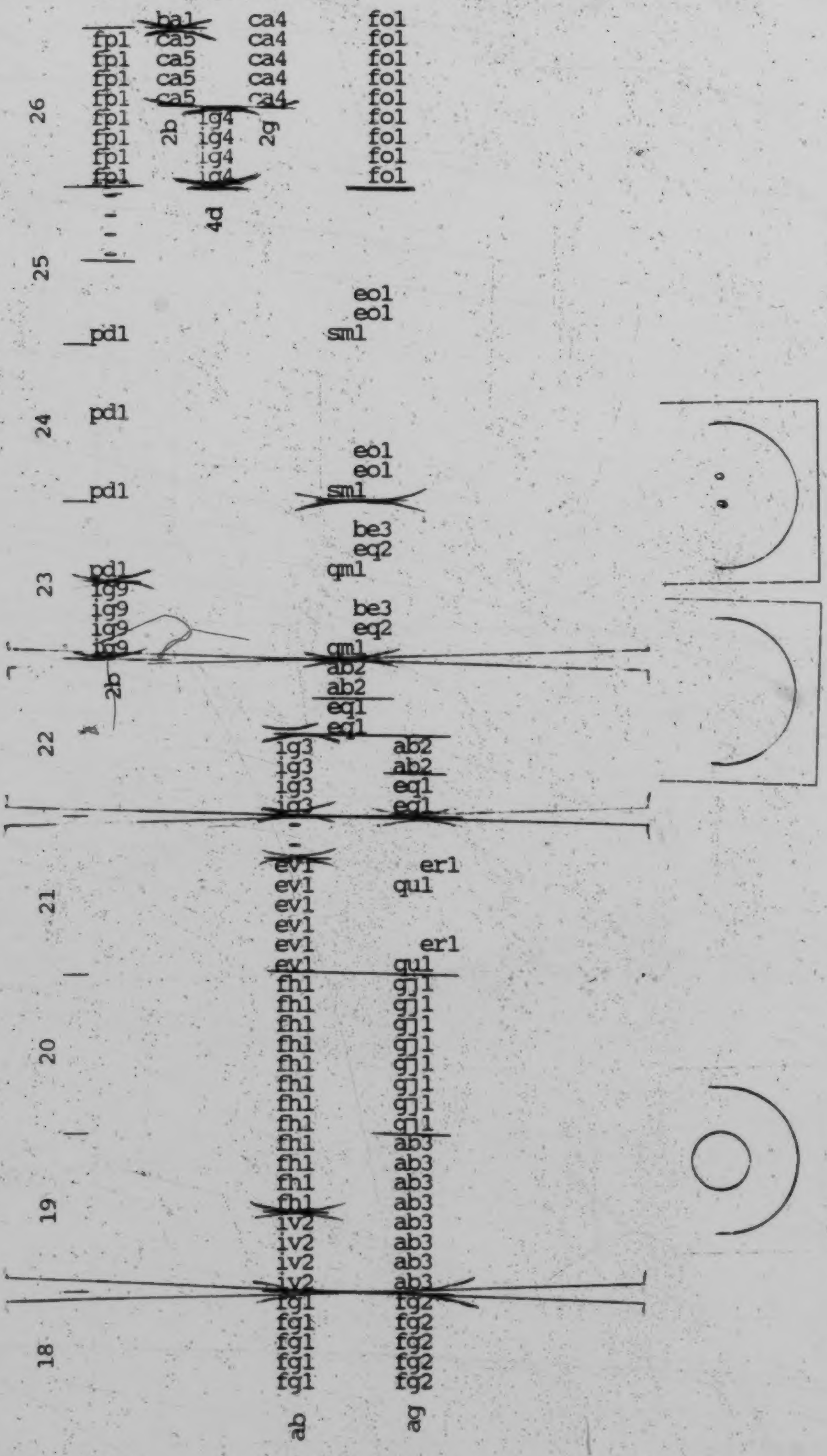


	2g	2b		md	
			fg1		fg2
			fg1		fg2
			fg1		fg2
				ib10	
				ib10	
17				ib10	
				ib10	
				ib10	
				ib10	
				ib10	
				ib10	
			hu1	ad	hv1
			hu1		hv1
			hu1		hv1
			hu1		hv1
16			hu1		hv1
			hu1		hv1
			hu1		hv1
			hu1		hv1
			hm1		ku1
			hm1		
15			rm1		ku1
			hm1		ku1
			hm1		
			rm1		ku1
			hm1		ku1
			hm1		
14			rm1		ku1
			hm1		ku1
			hm1		
			rm1		ku1
			bm4		fh1
			bm4		fh1
					fh1
13			ki2		fh1
					fh1
			ki2		fh1
					fh1
			ki2		fh1
					fh1
			ki2		fh1
					fh1
12			ki2		fh1
		cela			iv2
		cela	ki2		iv2
		cela			iv2
		cela	ki2		iv2
	ho2a	-	ab	hq1b	ag
	ho2a	-		hq1b	
	ho2a			hq1b	
11	ho2a	mg1		hq1b	
	ho2a			hq1b	
	ho2a	mg1		hq1b	
	ho2a			hq1b	
	ho2a	mg1		hq1b	
	ho2a	fy3		hq1b	
	ho2a	fy3		hq1b	
	ho2a			hq1b	
10	ho2a	qr1		hq1b	
	ho2a	fy3		hq1b	
	ho2a	fy3		hq1b	
	ho2a			hq1b	
	ho2a	qr1		hq1b	
				aj5	
				aj5	



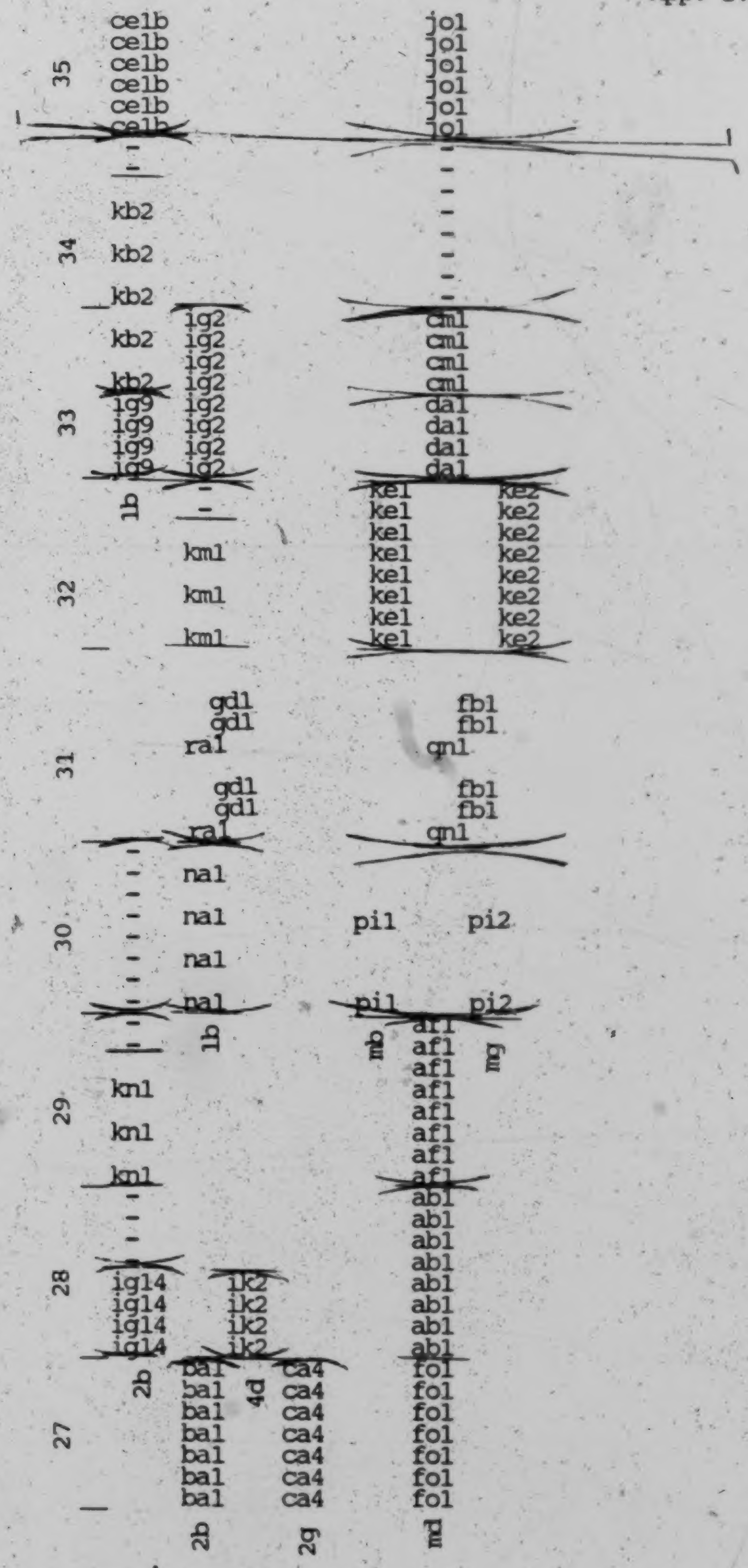
Appendix 2.10. Dance K.

p. 3 of 7


18
19
20
21
22
23
24
25
26
ab
ag
fg1 fg1 fg1 fg1 fg1
iv2 iv2 iv2 iv2
fh1 fh1 fh1 fh1 fh1 fh1 fh1 fh1 fh1 fh1 fh1 fh1
ev1 ev1 ev1 ev1 ev1 ev1
ig3 ig3 ig3 ig3
fg2 fg2 fg2 fg2 fg2
ab3 ab3 ab3 ab3 ab3 ab3 ab3 ab3
gj1 gj1 gj1 gj1 gj1 gj1 gj1 gj1
qu1 er1 qu1 er1
eq1 eq1 ab2 ab2
eq1 eq1 ab2 ab2
qm1 eq2 be3 qm1 eq2 be3
sm1 eo1 eo1 sm1 eo1 eo1
ig9 ig9 ig9 ig9 pd1 pd1 pd1 pd1
2b
fp1 fp1 fp1 fp1 fp1 fp1 fp1 fp1 fp1
ba1 ca5 ca5 ca5 ca5
2b
ig4 ig4 ig4 ig4
4d
ca4 ca4 ca4 ca4 ca4
2g
fo1 fo1 fo1 fo1 fo1 fo1 fo1 fo1 fo1

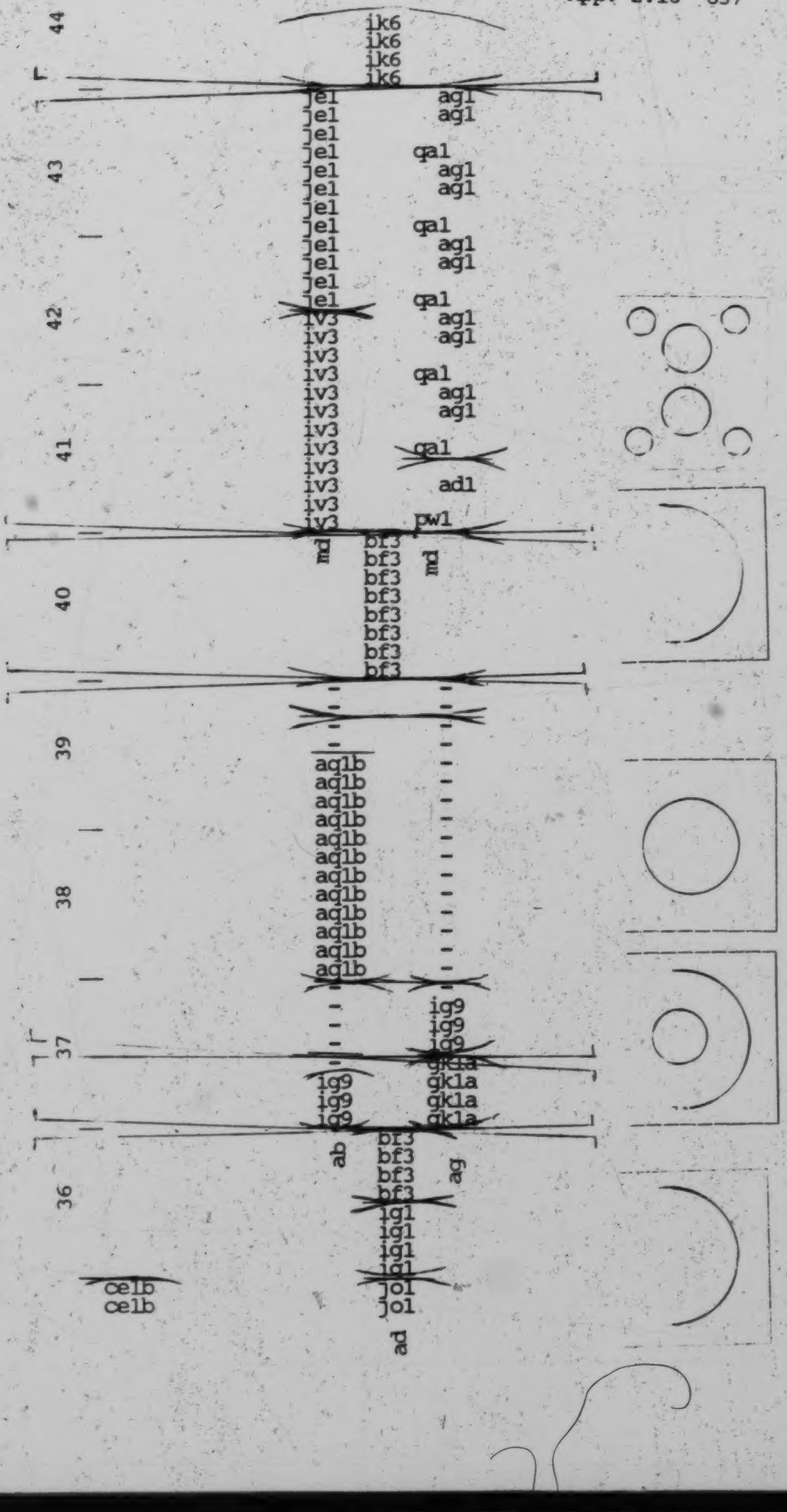
Appendix 2.10. Dance K.

p. 4 of 7


35
34
33
32
31
30
29
28
27
celb
kb2
ig9
1b
kn1
ig14
2b
ig2
km1
gd1
ra1
na1
ba1
jk2
4d
ca4
2g
jo1
cm1
da1
ke1
ke2
fb1
gn1
pi1
pi2
mb
af1
mg
ab1
fo1
md

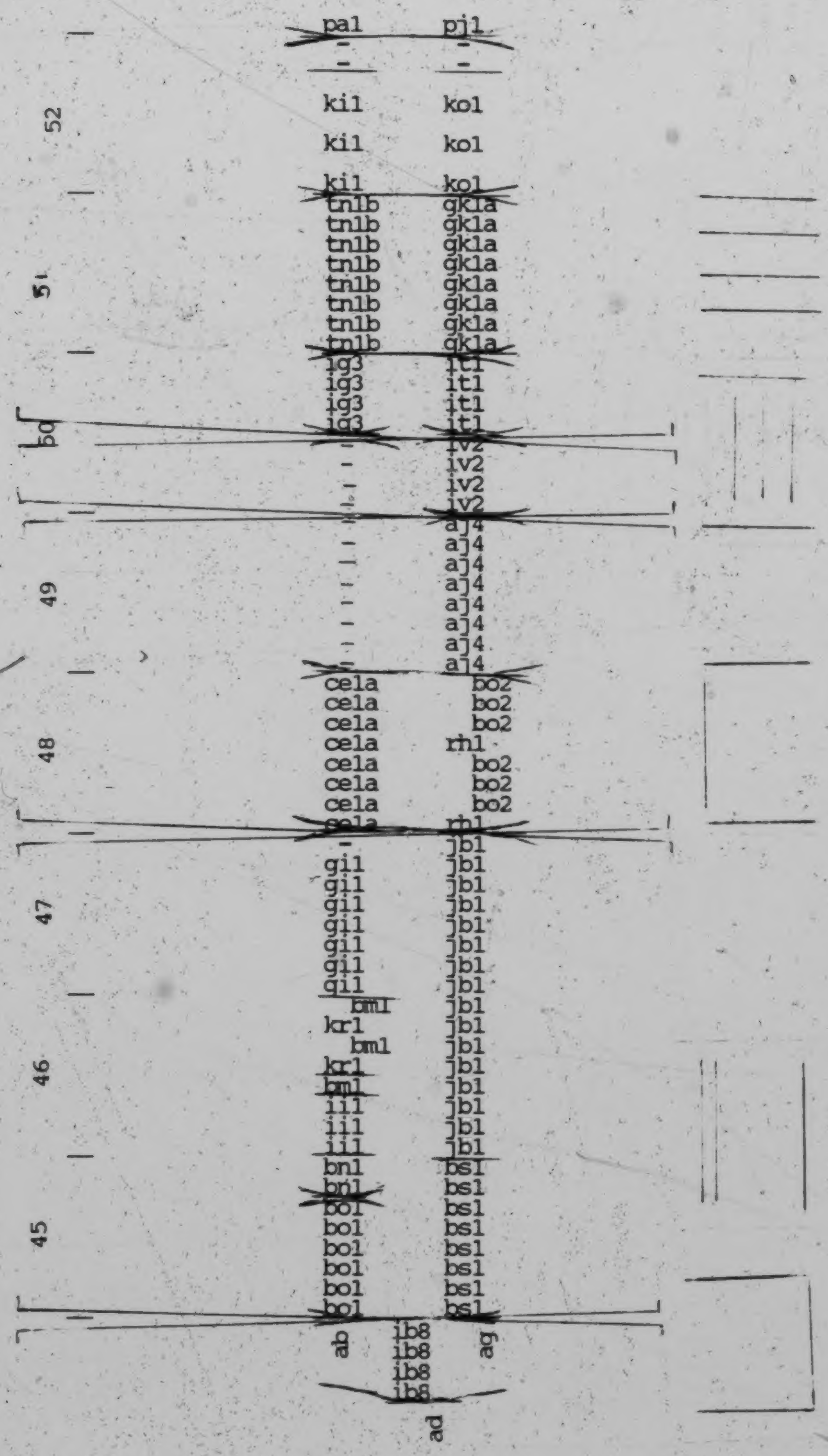
Appendix 2.10. Dance K.

p. 5 of 7


36
37
38
39
40
41
42
43
44
Celb
Celb
ad
jol
jol
ig1
ig1
ig1
ig1
bf3
bf3
bf3
bf3
ab
ag
ig9
ig9
ig9
gk1a
gk1a
gk1a
gk1a
ig9
ig9
ig9
aq1b
bf3
md
md
pw1
ad1
qa1
ag1
iv3
jel
ik6

Appendix 2.10. Dance K.

p. 6 of 7

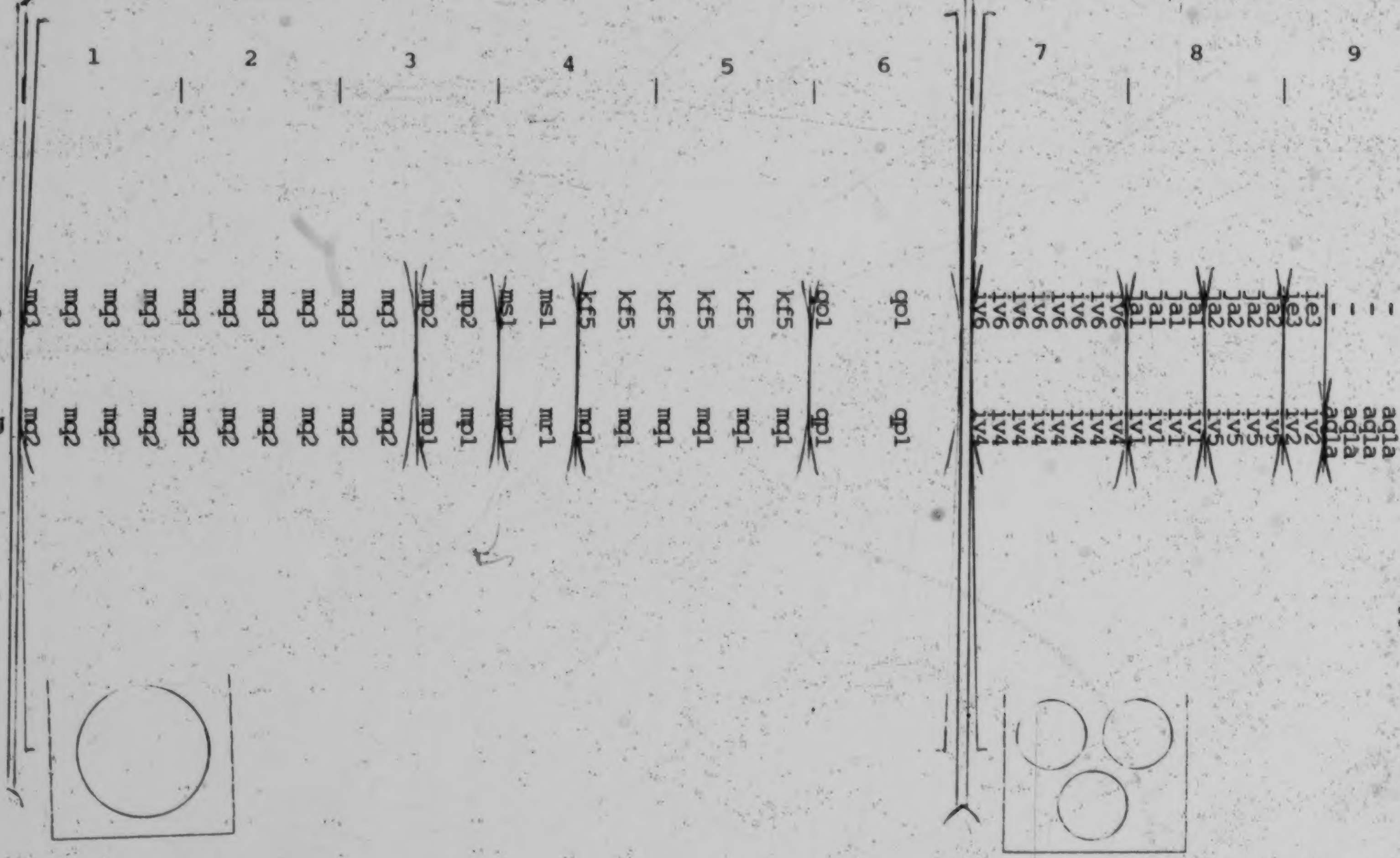

52
51
50
49
48
47
46
45
pal pj1
kil kol
kil kol
kil kol
tnlb gkla
tnlb gkla
tnlb gkla
tnlb gkla
tnlb gkla
tnlb gkla
tnlb gkla
tnlb gkla
ig3 it1
ig3 it1
ig3 it1
ig3 it1
iv2
iv2
iv2
iv2
aj4
aj4
aj4
aj4
aj4
aj4
aj4
aj4
cela bo2
cela bo2
cela bo2
cela rh1
cela bo2
cela bo2
cela bo2
cela rh1
jb1
gil jb1
gil jb1
gil jb1
gil jb1
gil jb1
gil jb1
gil jb1
bm1 jb1
kr1 jb1
bm1 jb1
kr1 jb1
bm1 jb1
iil jb1
iil jb1
iil jb1
bn1 bs1
bn1 bs1
bol bs1
bol bs1
bol bs1
bol bs1
bol bs1
bol bs1
ab ib8 ag
ib8
ib8
ib8
ad

p. 7 of 7

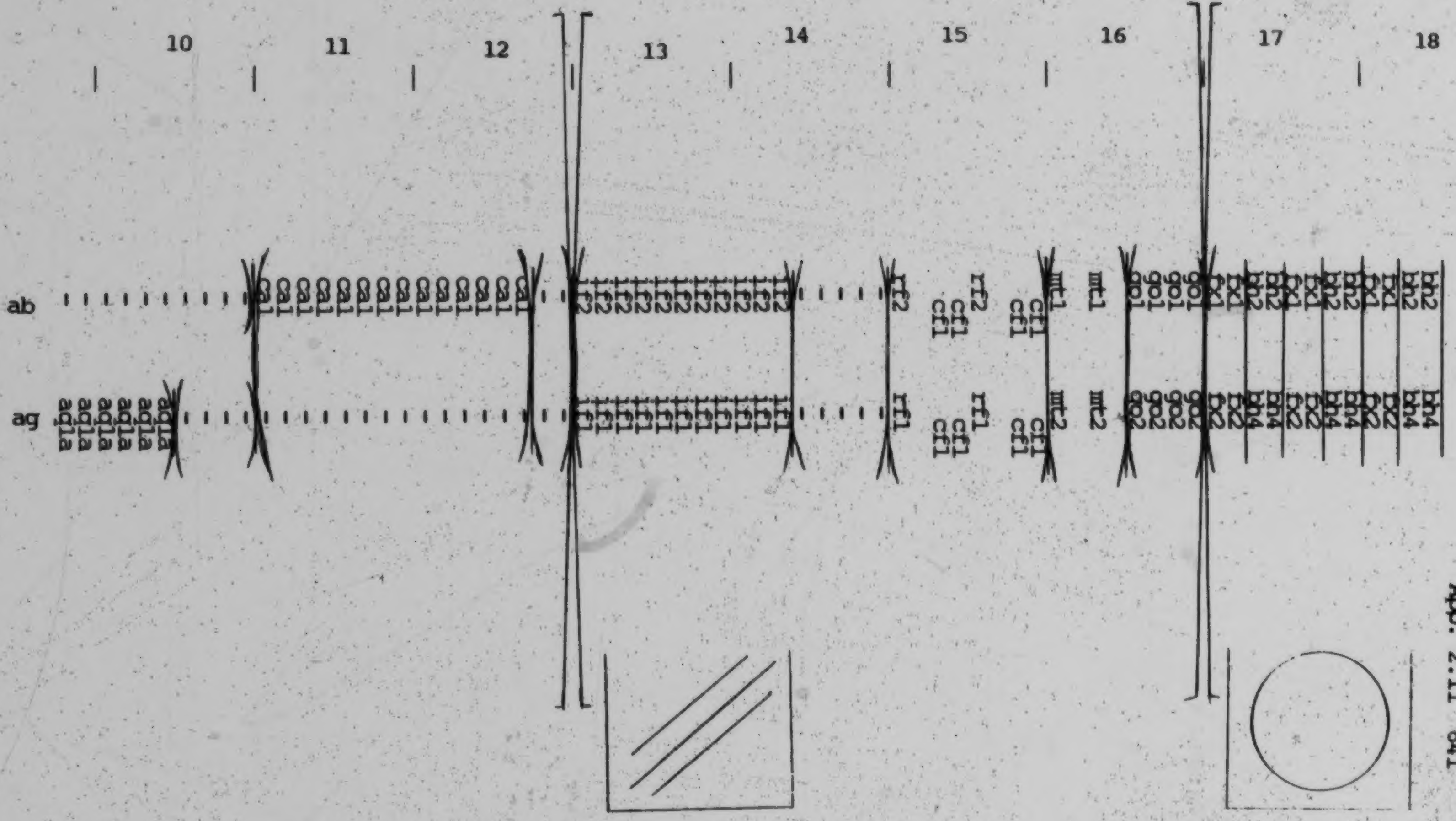
Appendix 2.10. Dance K.

	-	-
	bv1	bv5
	bv1	bv5
56	bv1	~~bv5~~
	bv1	bv7a
	bv1	bv7a
	bv1	bv7a
|	bv1	bv7a
	bv1	bv7a
	bv1	bv7a
	bv1	bv7a
55	bv1	bv7a
	bv1	bv7a
	bv1	bv7a
|	~~bv1~~	~~bv7a~~
		ig9
		ig9
54	pa1	pj1
		ig9
		ig9
|	pa1	pj1
		ig9
		ig9
53	pa1	pj1
		ig9
		ig9
	ab	ag

Appendix 2.11. Dance L. p. 1 of 8


1 2 3 4 5 6 7 8 9
ab mq3 mq3 mq3 mq3 mq3 mq3 mq3 mq3 mq3 mq3 mp2 mp2 ms1 ms1 kf5 kf5 kf5 kf5 kf5 kf5 qo1 qo1 iv6 iv6 iv6 iv6 iv6 iv6 iv6 iv6 ja1 ja1 ja1 ja1 ja2 ja2 ja2 ja2 je3 je3 - - - -
ag mq2 mq2 mq2 mq2 mq2 mq2 mq2 mq2 mq2 mq2 mp1 mp1 mr1 mr1 mq1 mq1 mq1 mq1 mq1 mq1 qp1 qp1 iv4 iv4 iv4 iv4 iv4 iv4 iv4 iv4 iv1 iv1 iv1 iv1 iv5 iv5 iv5 iv5 iv2 iv2 aq1a aq1a aq1a aq1a

Appendix 2.11. Dance L. p. 2 of 8


10
11
12
13
14
15
16
17
18
ab
ag
aqla
cal
if2
if1
rf2
rf1
cf1
mt1
mt2
go1
go2
fx1
fx2
bh2
bh4

Appendix 2.11. Dance L.

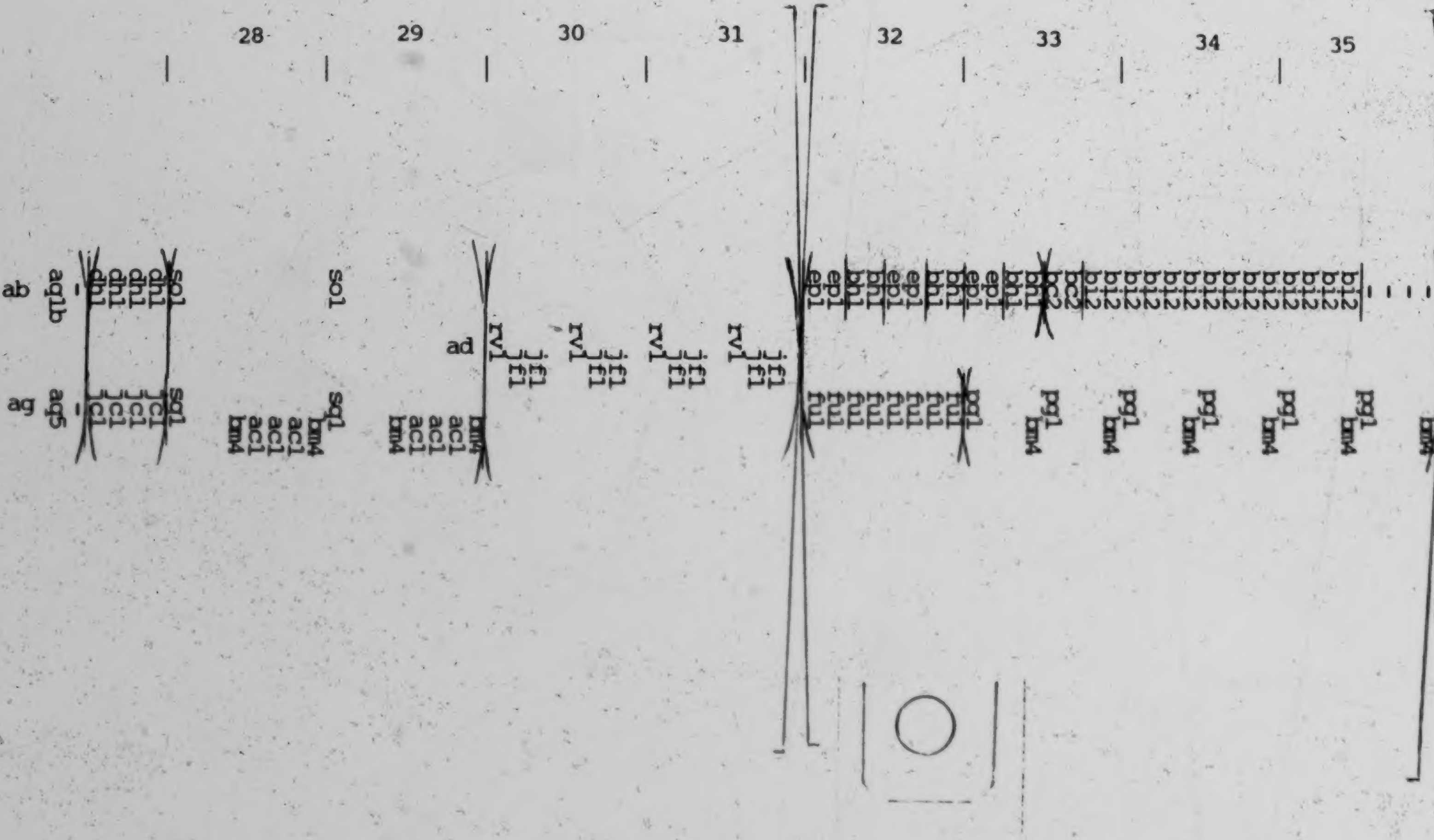
p. 3 of 8

19 20 21 22 23 24 25 26 27

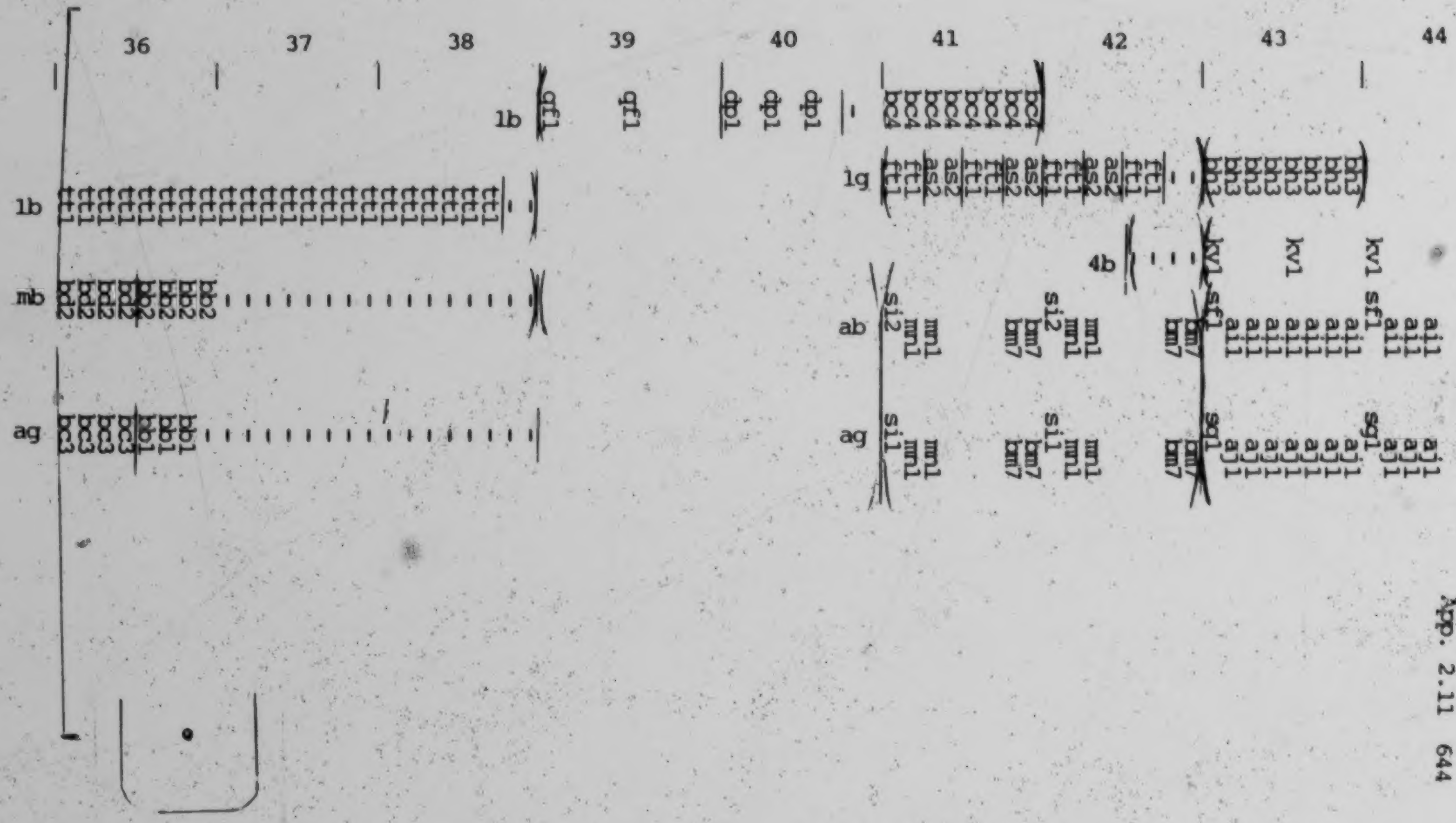
ab	ag
fx1	fx2
fx1	fx2
bh2	bh4
bh2	bh4
fx1	fx2
fx1	fx2
bh2	bh4
bh2	bh4
fx1	fx2
fx1	fx2
bh2	bh4
bh2	bh4
ie1	ie4
ie1	ie4
ie1	ie4
bm2	bm5
ie1	ie4
ie1	ie4
ie1	ie4
bm2	bm5
fd3a	fd4a
fd3a	fd4a
fd3a	fd4a
-	-
-	aq4
-	aq4
ar1	aq4
ar1	aq4
bc1	bb1
bc1	bb1
-	cf1
-	-
bd1	bb1
bd1	bb1
bd1	bb1
bd1	bb1
sp1	sp2
sp1	sp2
aj3	aj2
aj3	aj2
aj3	aj2
aj3	aj2
aj3	aj2
aj3	aj2
aj3	aj2
aj3	aj2
tg1	aj1
tg1	aj1
tg1	aj1
tg1	aj1
tg1	aj1
tg1	aj1
-	aj1
-	aj1
aq1b	aq5
aq1b	aq5

Appendix 2.11. Dance L.

p. 4 of 8

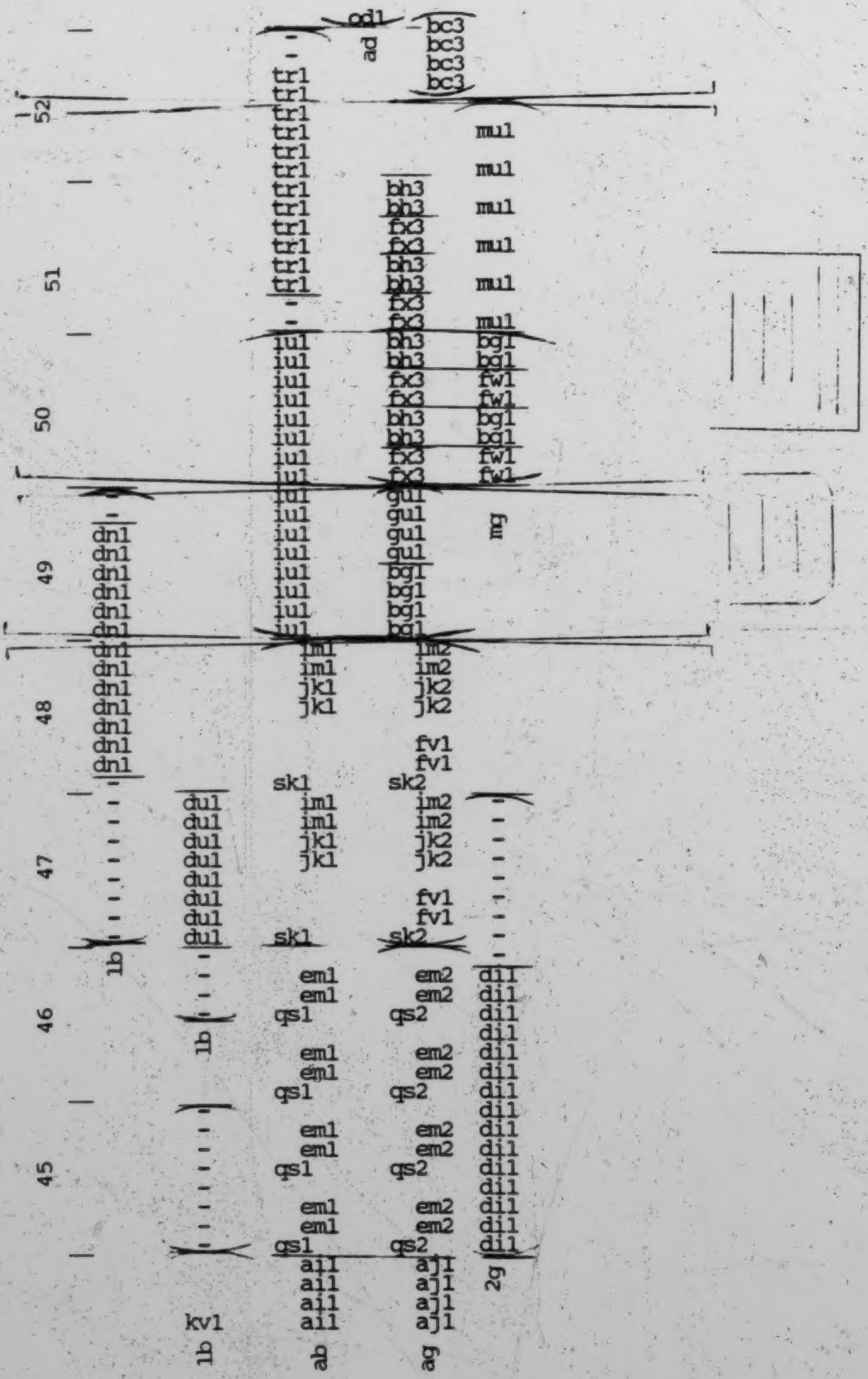

28
29
30
31
32
33
34
35
ab
aq1b
dh1
dh1
dh1
dh1
so1
so1
ad
rv1
jf1
jf1
ep1
bh1
ep1
bh1
bc2
bi2
ag
aq5
jc1
jc1
jc1
jc1
sq1
bm4
ac1
ac1
ac1
bm4
sq1
ful
pg1
bm4

Appendix 2.11. Dance L.

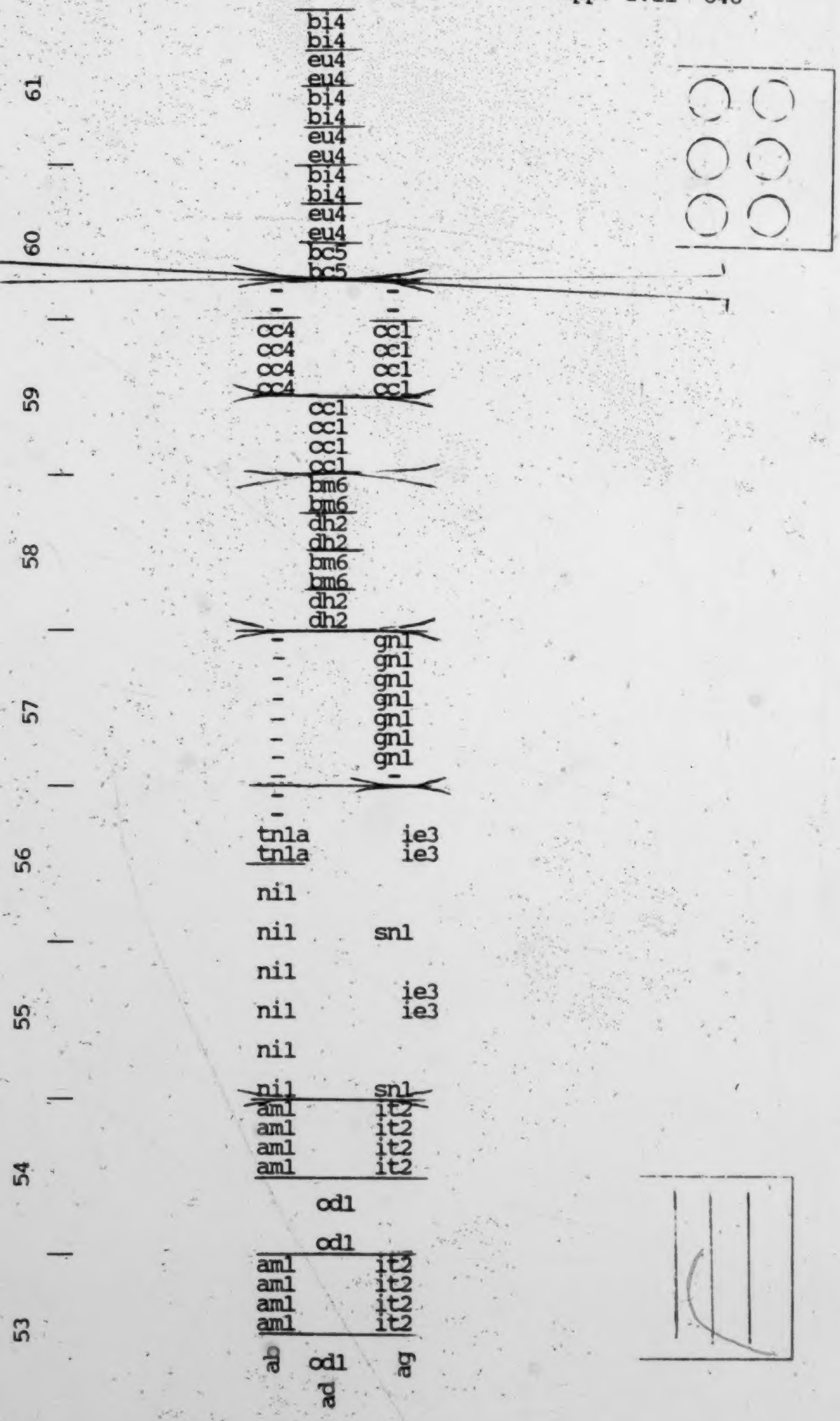

36
37
38
39
40
41
42
43
44
lb
qf1 qf1 dp1 dp1 dp1 - bc4 bc4 bc4 bc4 bc4 bc4 bc4 bc4
lb
tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 -
mb
bd2 bd2 bd2 bd2 bb2 bb2 bb2 bb2
ag
bc3 bc3 bc3 bc3 bb1 bb1 bb1
lg
ft1 ft1 as2 as2 ft1 ft1 as2 as2 ft1 ft1 as2 as2 ft1 ft1 - - bh3 bh3 bh3 bh3 bh3 bh3 bh3 bh3
4b
- - - kv1 kv1 kv1
ab
si2 mn1 mn1 bm7 bm7 si2 mn1 mn1 bm7 bm7 sf1 ai1 ai1 ai1 ai1 ai1 ai1 ai1 sf1 ai1 ai1 ai1
ag
si1 mn1 mn1 bm7 bm7 si1 mn1 mn1 bm7 bm7 sg1 aj1 aj1 aj1 aj1 aj1 aj1 aj1 sg1 aj1 aj1 aj1

Appendix 2.11. Dance L.

p. 6 of 8

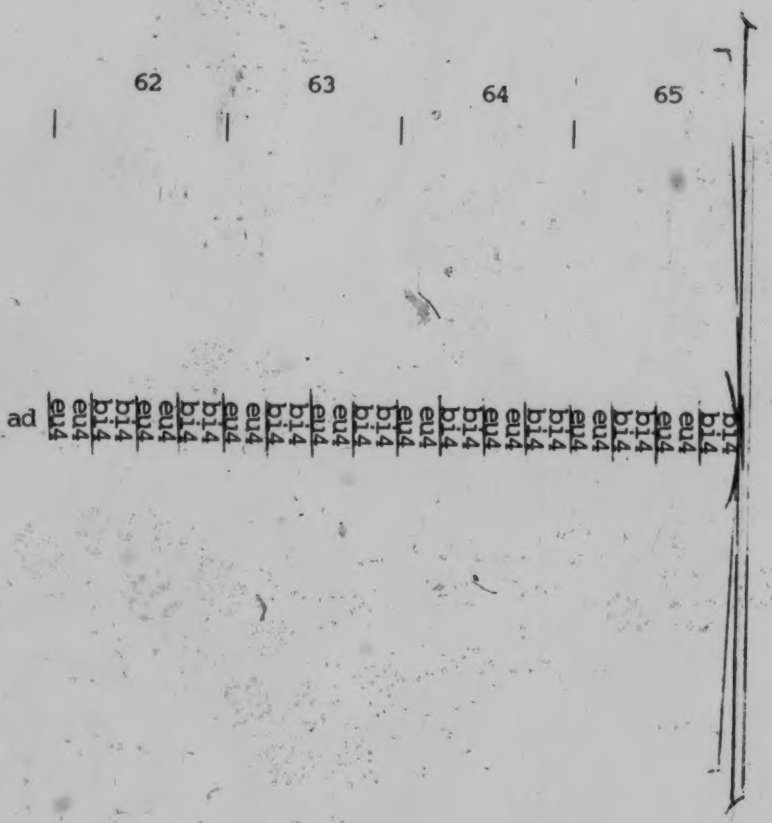

45
46
47
48
49
50
51
52
1b
dn1
1b
kv1
1b
du1
ab
ai1
qs1
em1
sk1
im1
jk1
iu1
tr1
ad
od1
ag
aj1
qs2
em2
sk2
fv1
im2
jk2
bg1
gu1
fx3
bh3
bc3
2g
di1
mg
fw1
bg1
mu1

Appendix 2.11. Dance L. p. 7 of 8


53
54
55
56
57
58
59
60
61
ab
od1
ad
ag
aml it2
aml it2
aml it2
aml it2
od1
od1
aml it2
aml it2
aml it2
aml it2
nil sn1
nil
nil ie3
ie3
nil
nil sn1
nil
tn1a ie3
tn1a ie3
gn1
gn1
gn1
gn1
gn1
gn1
gn1
dh2
dh2
bm6
bm6
dh2
dh2
bm6
bm6
cc1
cc1
cc1
cc1
cc4 cc1
cc4 cc1
cc4 cc1
cc4 cc1
bc5
bc5
eu4
eu4
bi4
bi4
eu4
eu4
bi4
bi4
eu4
eu4
bi4
bi4

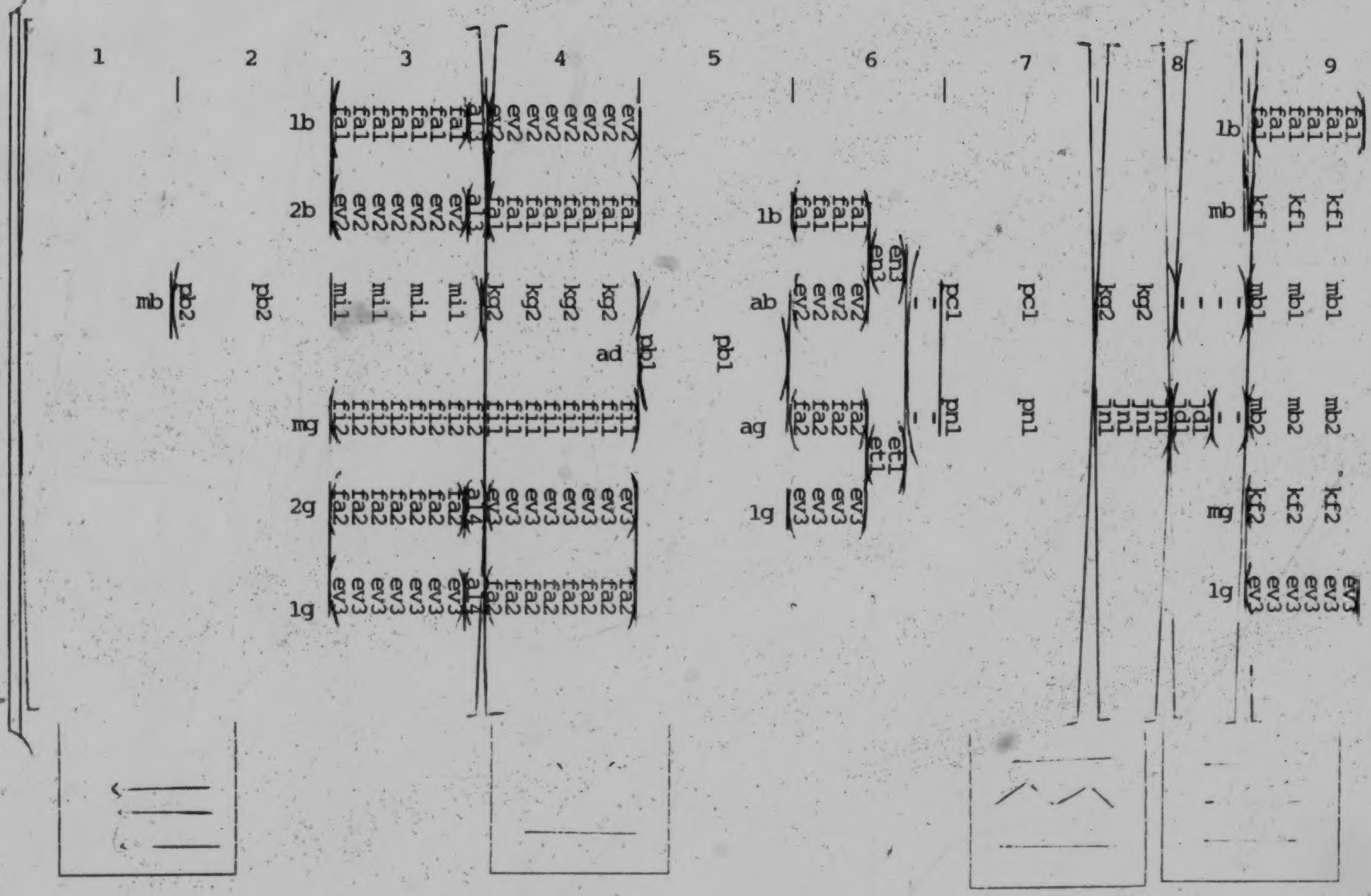
Appendix 2.11. Dance L.

p. 8 of 8


62
63
64
65
ad
eu4
eu4
bi4
bi4
eu4
eu4
bi4
bi4
eu4
eu4
bi4
bi4
eu4
eu4
bi4
bi4
eu4
eu4
bi4
bi4
eu4
eu4
bi4
bi4
eu4
eu4
bi4
bi4

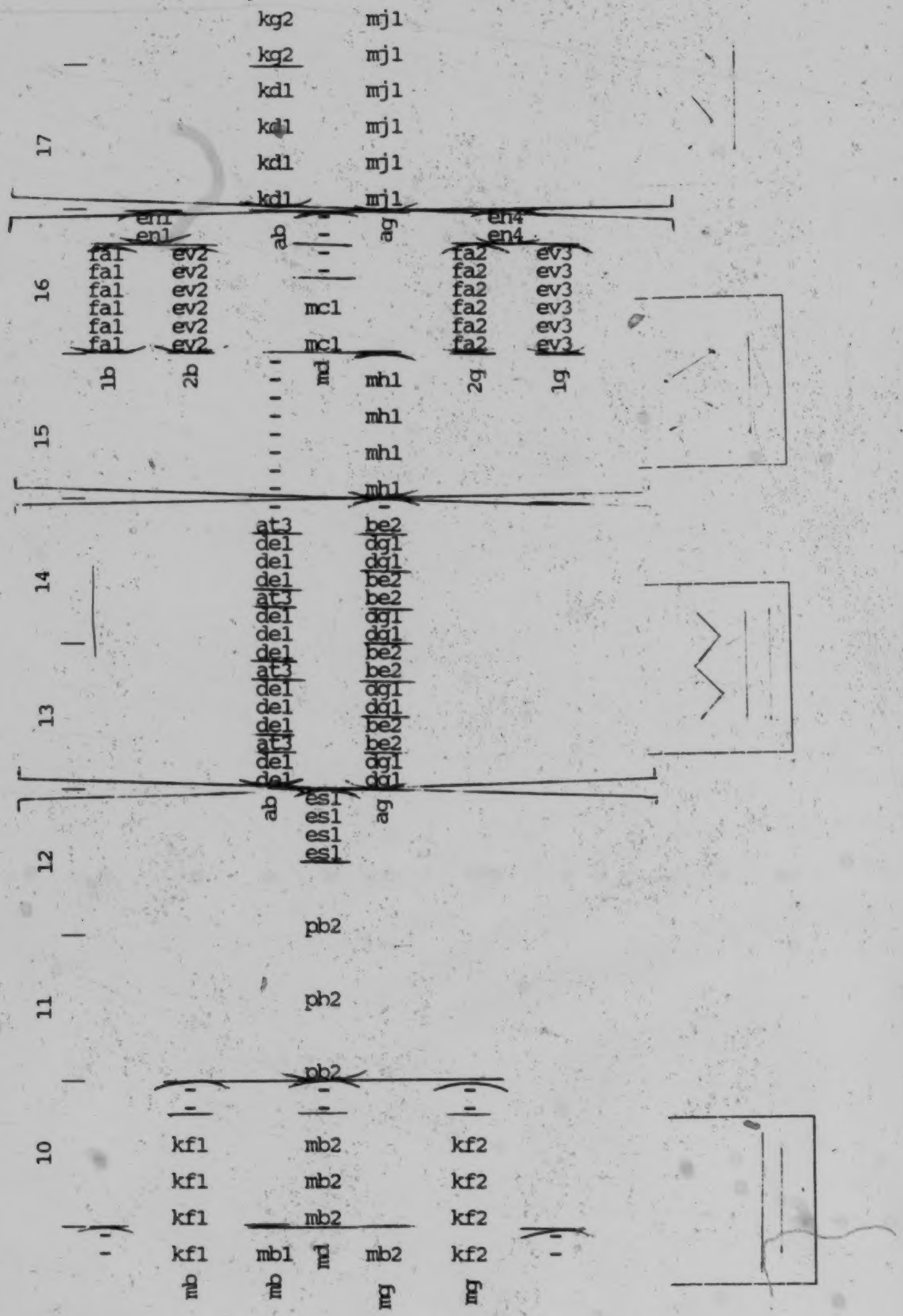
Appendix 2.12. Dance M.

p. 1 of 3


1
2
3
4
5
6
7
8
9
mb
pb2
pb2
1b
2b
mg
2g
1g
fa1
ev2
mi1
fi2
fa2
ev3
al3
al4
kg2
fi1
ad
pb1
pb1
1b
ab
ag
1g
en3
et1
pc1
pn1
pc1
pn1
kg2
jn1
jd1
mb
mb1
mb2
kf1
kf2
ev3

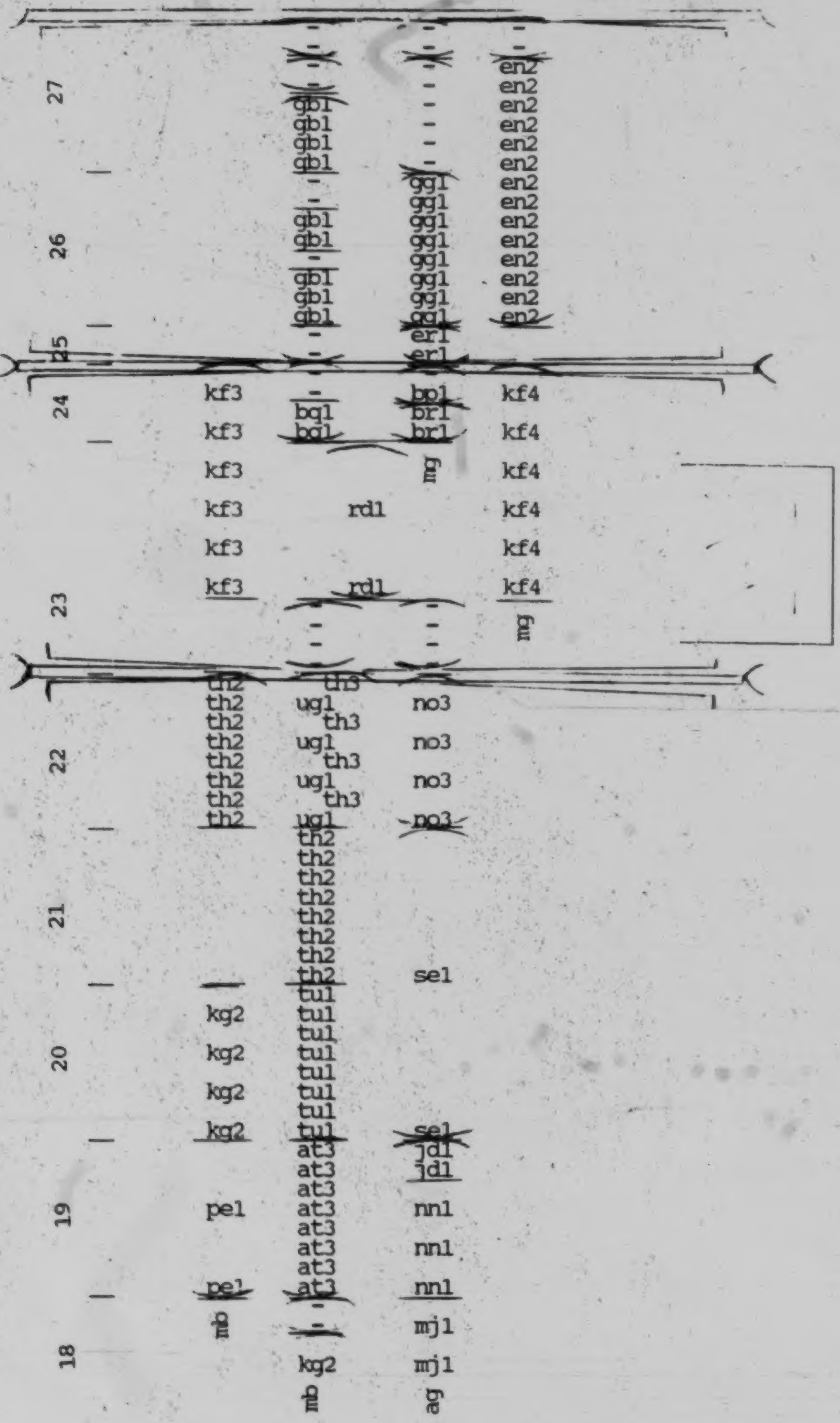
Appendix 2.12. Dance M.

p. 2 of 3


10
11
12
13
14
15
16
17
mb
mb
md
mg
mg
kf1
kf1
kf1
kf1
mb1
mb2
mb2
mb2
mb2
kf2
kf2
kf2
kf2
pb2
ph2
pb2
es1
es1
es1
es1
ab
ag
del
del
at3
del
del
del
at3
del
del
del
at3
del
del
del
at3
dg1
dg1
be2
be2
dg1
dg1
be2
be2
dg1
dg1
be2
be2
dg1
dg1
be2
mh1
mh1
mh1
mh1
1b
2b
md
2g
1g
fa1
fa1
fa1
fa1
fa1
fa1
ev2
ev2
ev2
ev2
ev2
ev2
mc1
mc1
fa2
fa2
fa2
fa2
fa2
fa2
ev3
ev3
ev3
ev3
ev3
ev3
en1
en1
ab
ag
en4
en4
kd1
kd1
kd1
kd1
kg2
kg2
mj1
mj1
mj1
mj1
mj1
mj1

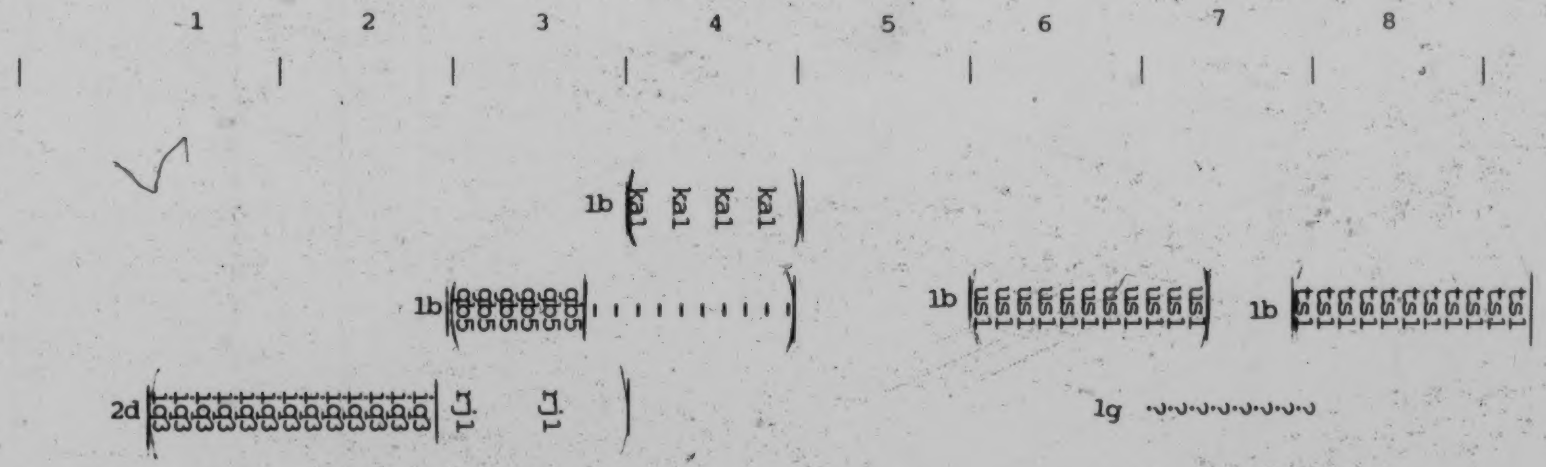
Appendix 2.12. Dance M.

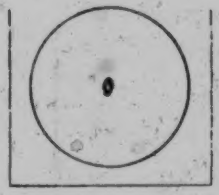
p. 3 of 3

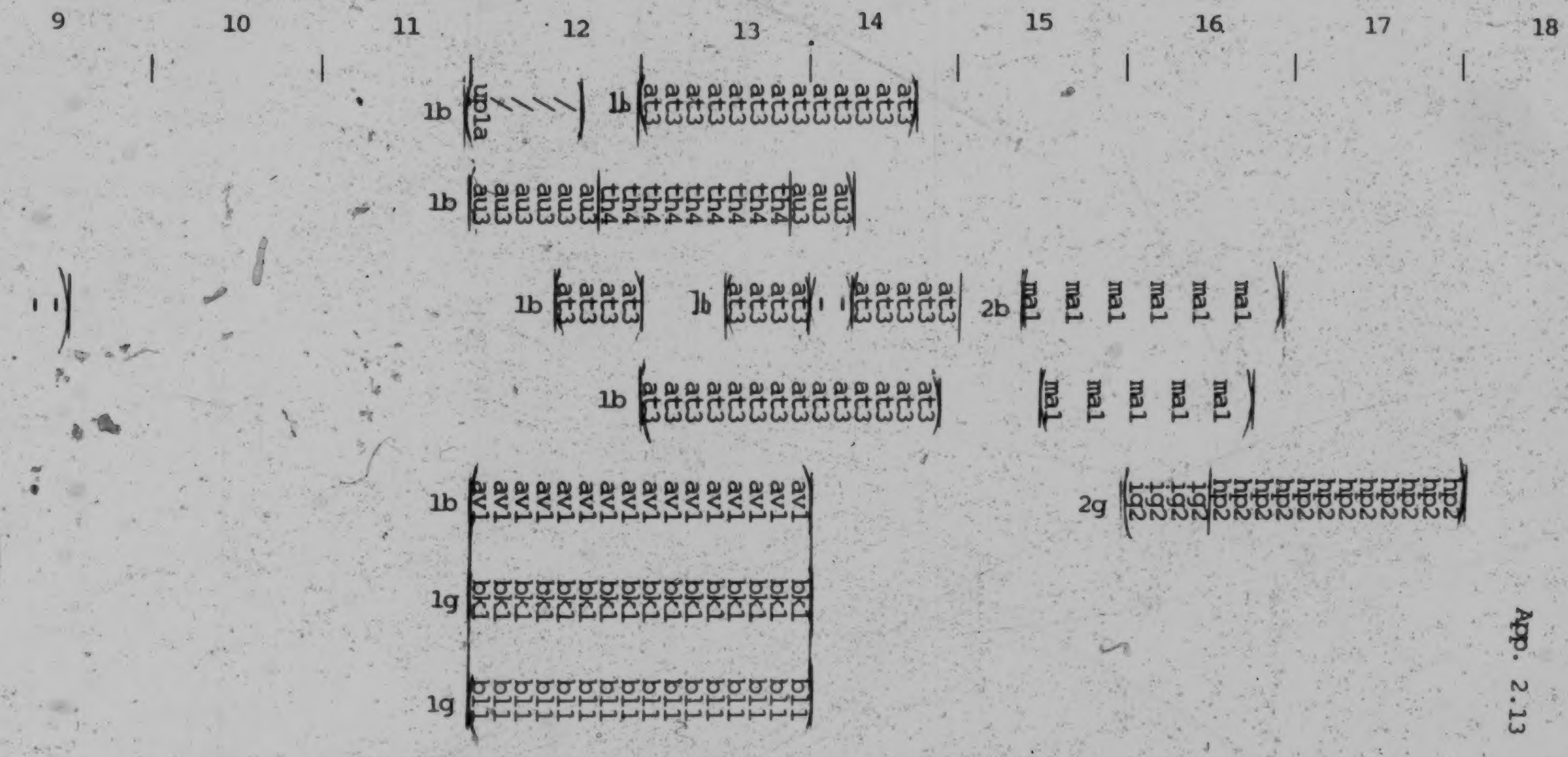

18
19
20
21
22
23
24
25
26
27
mb
pel
kg2
th2
kf3
mb
kg2
at3
tul
th2
ugl
th3
rdl
bql
gbl
ag
mjl
nnl
jdl
sel
no3
mg
brl
bpl
erl
ggl
mg
kf4
en2

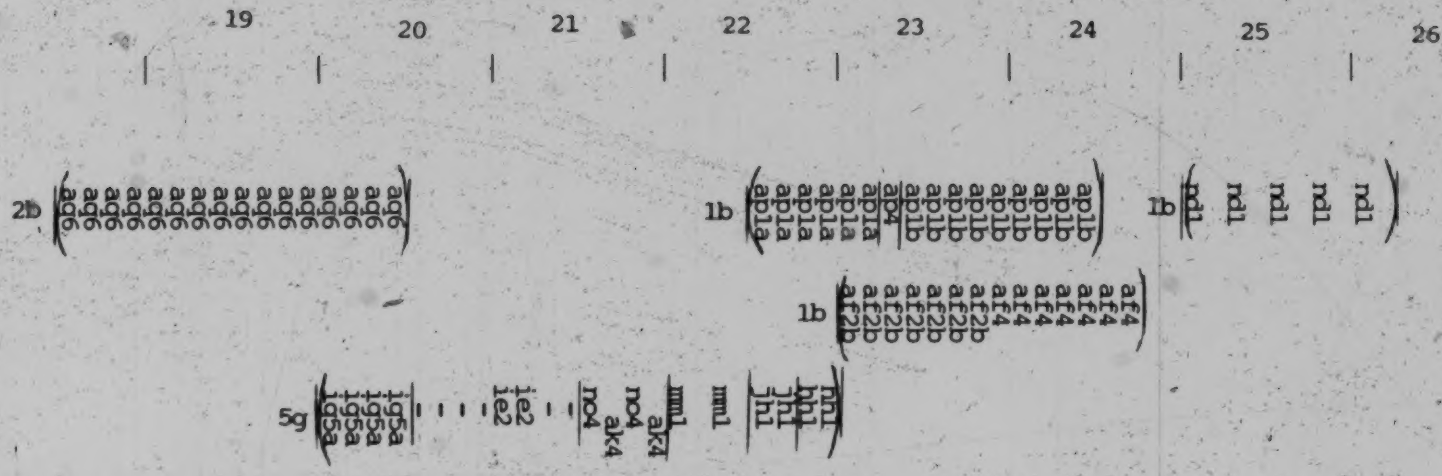
Appendix 2.13. Dance N.

p. 1 of 34

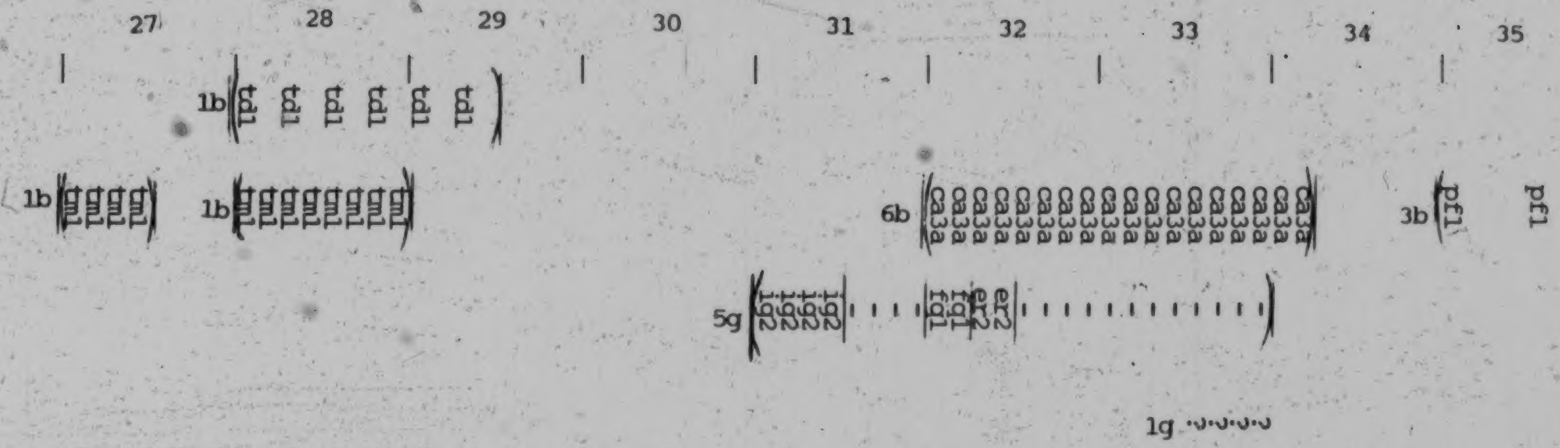

1
2
3
4
5
6
7
8
1b
ka1
ka1
ka1
ka1
1b
gb5
1b
us1
1b
ts1
2d
iq3
rj1
rj1
1g

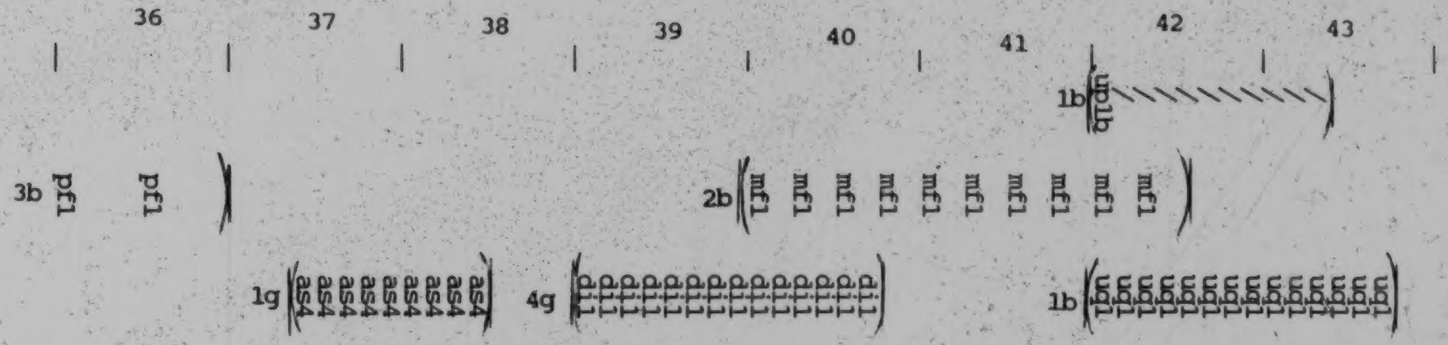


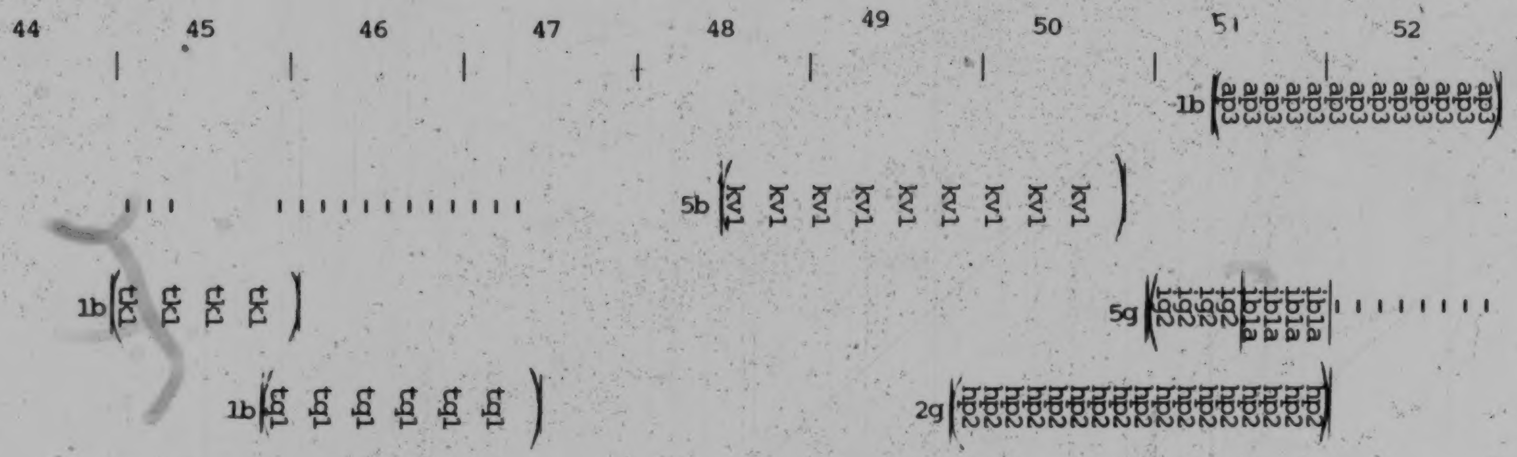

9
10
11
12
13
14
15
16
17
18
1b
upla
////
1b
at3
at3
at3
at3
at3
at3
at3
at3
at3
at3
at3
at3
at3
1b
au3
au3
au3
au3
au3
au3
th4
th4
th4
th4
th4
th4
th4
th4
th4
au3
au3
au3
1b
at3
at3
at3
at3
1b
at3
at3
at3
at3
at3
at3
at3
at3
at3
2b
mal
mal
mal
mal
mal
mal
1b
at3
at3
at3
at3
at3
at3
at3
at3
at3
at3
at3
at3
at3
at3
mal
mal
mal
mal
mal
1b
av1
1g
bk1
1g
bl1
2g
ig2
ig2
ig2
ig2
hp2
hp2
hp2
hp2
hp2
hp2
hp2
hp2
hp2
hp2
hp2
hp2

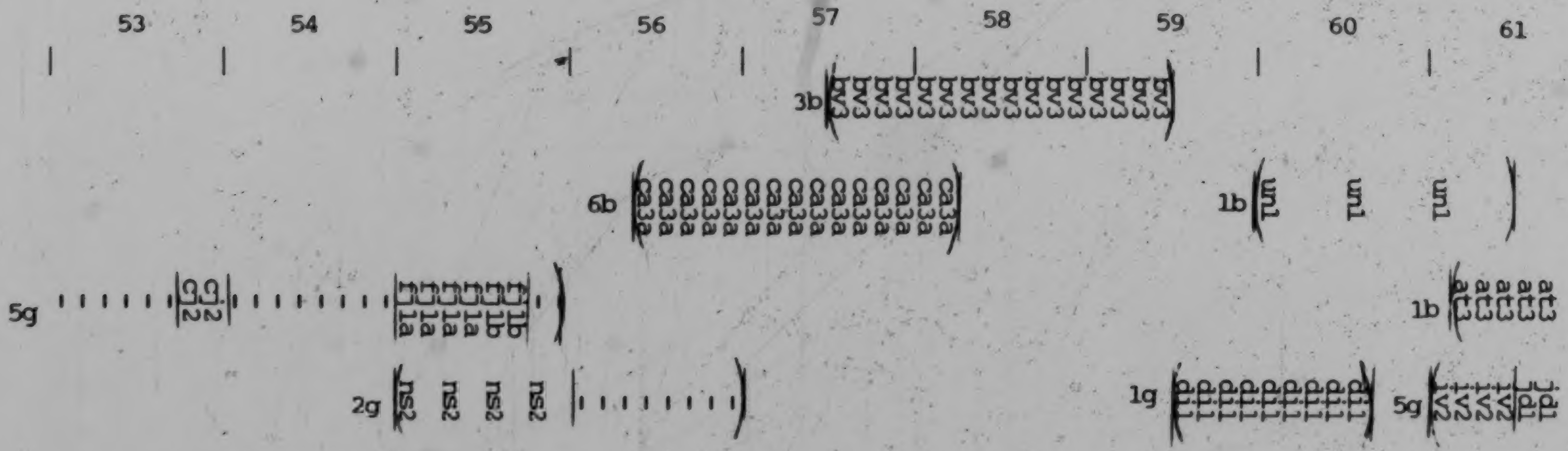

19
20
21
22
23
24
25
26
2b
aq6
1b
ap1a
ap4
ap1b
1b
nd1
1b
af2b
af4
5g
ig5a
ie2
no4
ak4
mm1
jh1
hh1
nh1

Appendix 2.13. Dance N. p. 4 of 34


27
28
29
30
31
32
33
34
35
1b td1 td1 td1 td1 td1 td1
1b tm1 tm1 tm1 tm1
1b tm1 tm1 tm1 tm1 tm1 tm1 tm1 tm1
6b ca3a ca3a ca3a ca3a ca3a ca3a ca3a ca3a ca3a ca3a ca3a ca3a ca3a ca3a ca3a ca3a ca3a ca3a
3b pf1
pf1
5g ig2 ig2 ig2 ig2
fq1 fq1 er2 er2
1g


36
37
38
39
40
41
42
43
1b
uplb
3b
pfl
pfl
2b
mfl
mfl
mfl
mfl
mfl
mfl
mfl
mfl
mfl
mfl
1g
as4
4g
dil
1b
uql


44
45
46
47
48
49
50
51
52
1b
ap3 ap3 ap3 ap3 ap3 ap3 ap3 ap3 ap3 ap3 ap3 ap3 ap3
5b
kv1 kv1 kv1 kv1 kv1 kv1 kv1 kv1 kv1
1b
tk1 tk1 tk1 tk1
5g
ig2 ig2 ig2 ig2 ib1a ib1a ib1a ib1a
1b
tq1 tq1 tq1 tq1 tq1 tq1
2g
hp2 hp2 hp2 hp2 hp2 hp2 hp2 hp2 hp2 hp2 hp2 hp2 hp2 hp2 hp2 hp2 hp2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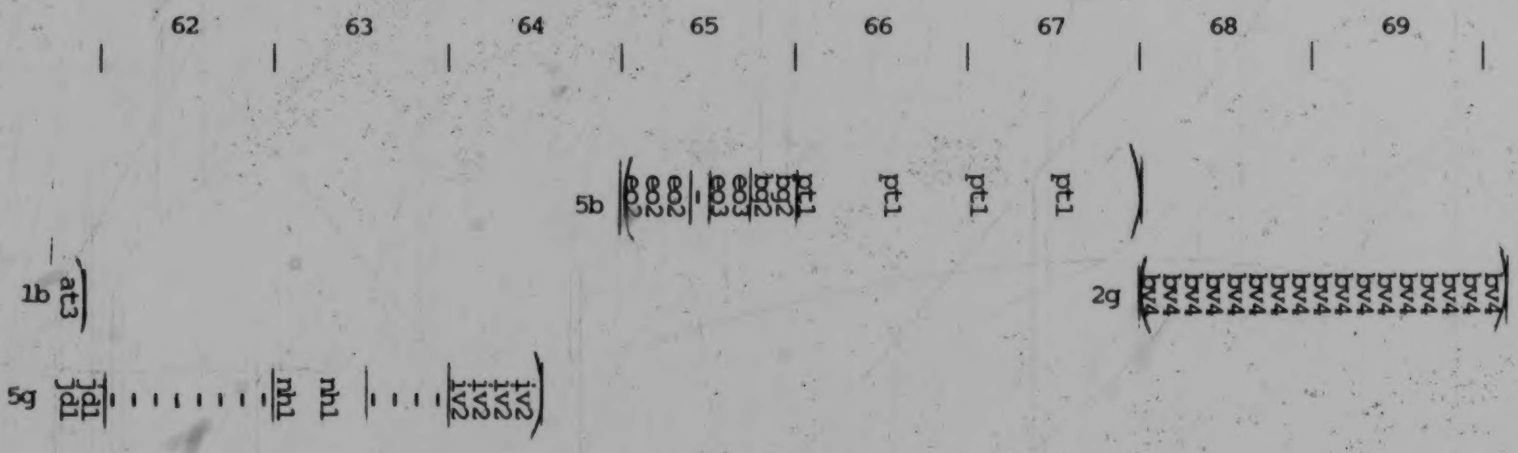
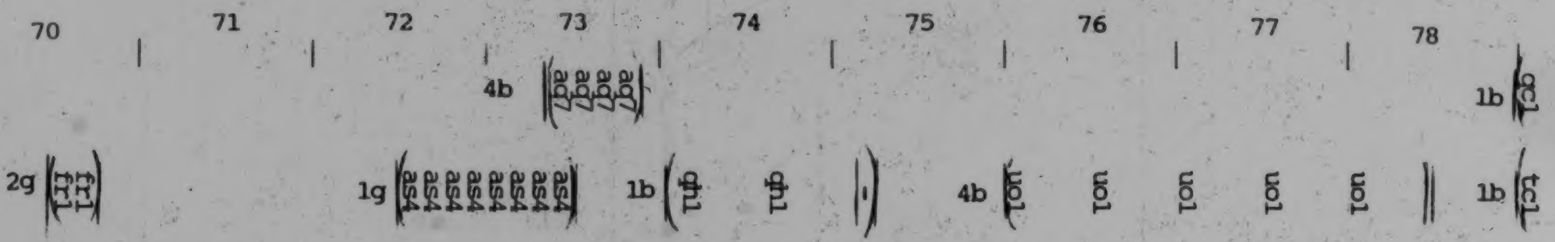
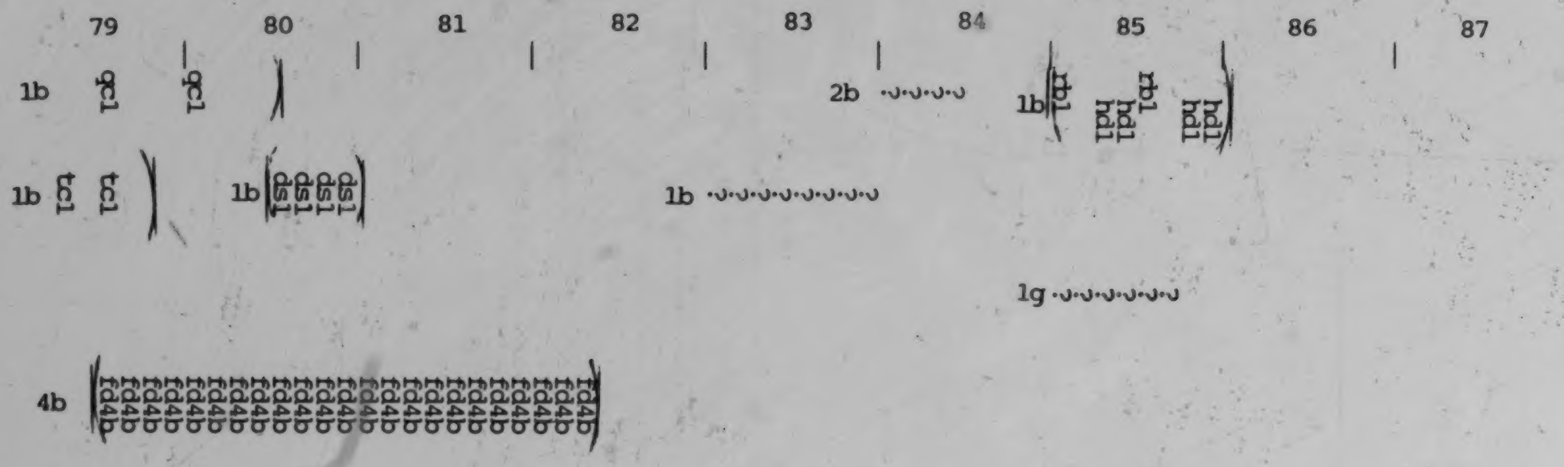
54
55
56
57
58
59
60
61
3b
bv3
6b
ca3a
1b
un1
un1
un1
1b
at3
5g
cj2
fj1a
fj1b
2g
ns2
1g
di1
5g
iv2
jd1

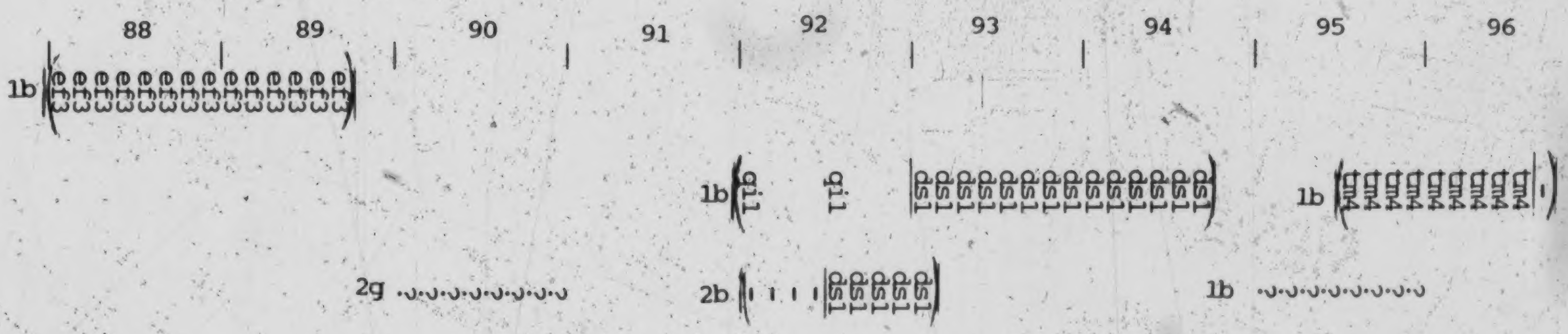

62
63
64
65
66
67
68
69
5b
eo2
eo2
eo2
eo3
eo3
bg2
bg2
pt1
pt1
pt1
pt1
1b
at3
2g
bv4
5g
jd1
jd1
nh1
nh1
iv2
iv2
iv2
iv2


70
71
72
73
74
75
76
77
78
4b
aq7
aq7
aq7
aq7
1b
qcl
2g
fr1
fr1
1g
as4
as4
as4
as4
as4
as4
as4
as4
1b
qh1
qh1
-
4b
uo1
uo1
uo1
uo1
uo1
1b
tc1

Appendix 2.13. Dance N.


79
80
81
82
83
84
85
86
87
1b
qc1
qc1
2b
1b
rb1
rb1
hd1
hd1
hd1
hd1
1b
tc1
tc1
1b
ds1
ds1
ds1
ds1
1b
1g
4b
fd4b

Appendix 2.13. Dance N.


88
89
90
91
92
93
94
95
96
1b ef3 ef3 ef3 ef3 ef3 ef3 ef3 ef3 ef3 ef3 ef3 ef3 ef3 ef3
1b qi1 qi1
ds1 ds1 ds1 ds1 ds1 ds1 ds1 ds1 ds1 ds1 ds1 ds1 ds1 ds1
1b tm4 tm4 tm4 tm4 tm4 tm4 tm4 tm4 tm4
2g
2b
ds1 ds1 ds1 ds1 ds1
1b

Appendix 2.13. Dance N.

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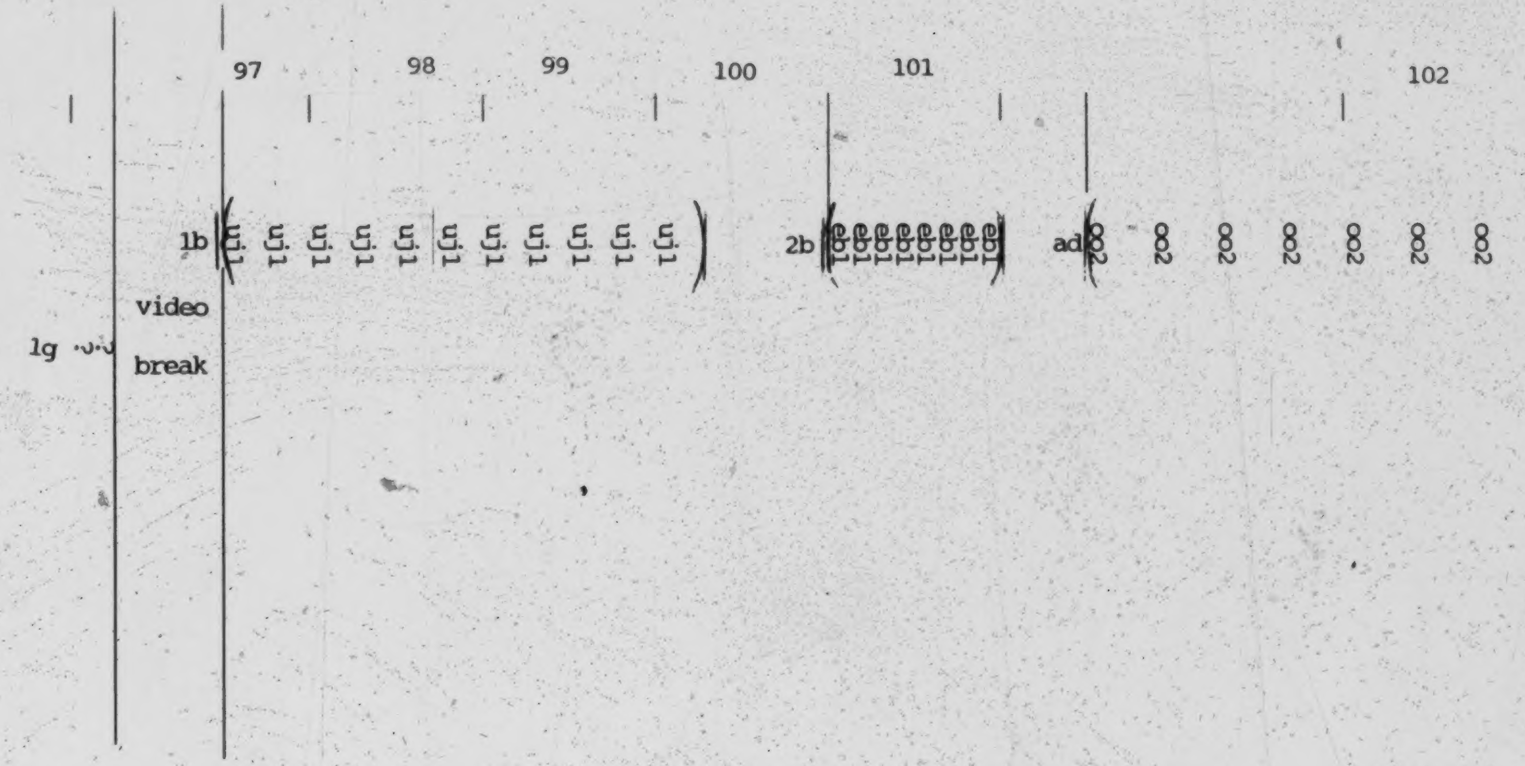

97
98
99
100
101
102
1b
uj1
uj1
uj1
uj1
uj1
uj1
uj1
uj1
uj1
uj1
uj1
2b
eb1
eb1
eb1
eb1
eb1
eb1
eb1
eb1
ad
∞2
∞2
∞2
∞2
∞2
∞2
∞2
video
break
1g

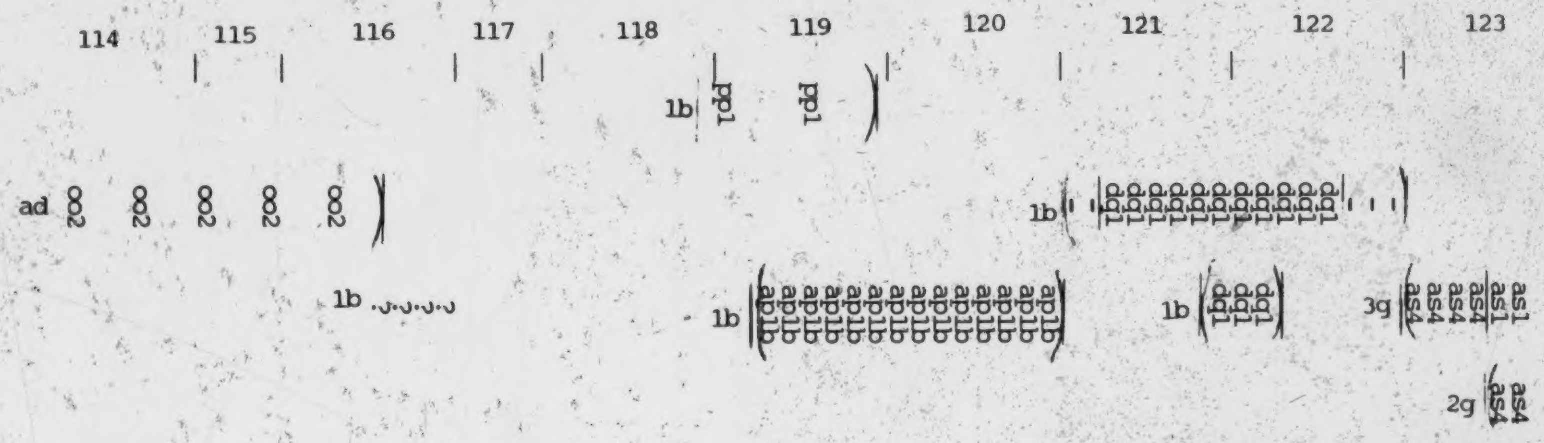
```
             103             104             105             106             107             108
      |               |               |               |               |               |
ad oo2 oo2 oo2 oo2 oo2 oo2 oo2 oo2 oo2 oo2 oo2 oo2 oo2 oo2 oo2 oo2 oo2 oo2 oo2 oo2 oo2 oo2 oo2 oo2
                                                                  4d  ‖oo1 oo1 oo1 oo1 oo1 oo1 oo1
```

```
          109          110          111          112          113
     |            |            |            |            |            |

ad ∞2 ∞2 ∞2 ∞2 ∞2 ∞2 ∞2 ∞2 ∞2 ∞2 ∞2 ∞2 ∞2 ∞2 ∞2 ∞2 ∞2 ∞2 ∞2 ∞2 ∞2 ∞2 ∞2
   ∞1
```

Appendix 2.13. Dance N.

p. 15 of 34


114
115
116
117
118
119
120
121
122
123
ad
∞2
∞2
∞2
∞2
∞2
1b
1b
pp1
pp1
1b
dq1
1b
ap1b
1b
dq1
3g
as4
as1
2g
as4

		124	125	126	127	128	129	130	131	132
2b			ril ril	ril						
1b									ef2 ef2 ef2 ef2	ef2 ef2 ef2 ef2
1b					eb1 eb1 eb1 eb1 eb1 eb1 eb1 eb1	eb1 eb1 eb1 eb1				
2g								as4 as4 fr1 fr1 as4 as4 fr1 fr1		
2g						hr2 hr2 hr2 hr2 hr2 hr2 hr2 hr2	hr2 hr2 hr2 hr2 hr2 hr2 hr2 hr2			
3g	as1 as1									
2g	as4 as4	as4 as4 as4 as4 as4 as4 as4 as4	as3 as3 as3 as3							

Appendix 2.13. Dance N.

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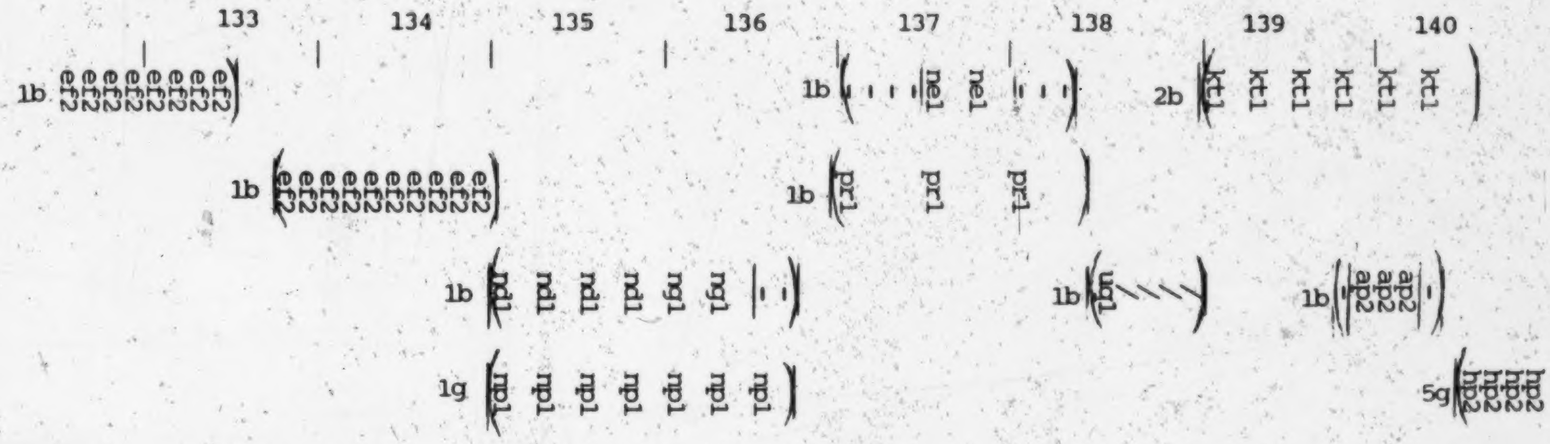
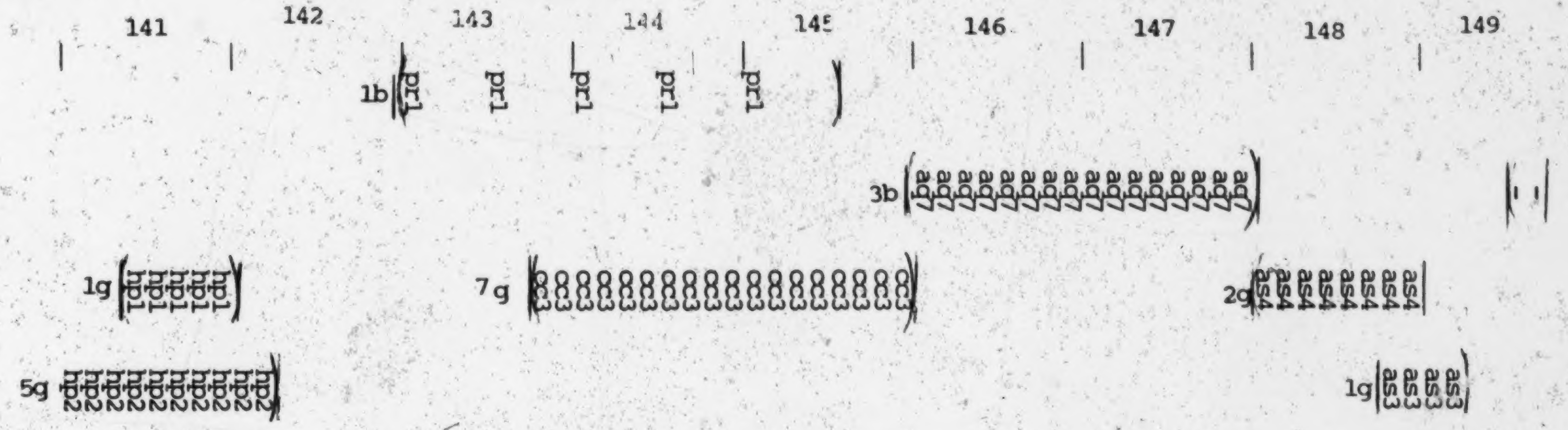

133
134
135
136
137
138
139
140
1b ef2 ef2 ef2 ef2 ef2 ef2 ef2 ef2
1b ef2 ef2 ef2 ef2 ef2 ef2 ef2 ef2 ef2 ef2
1b nd1 nd1 nd1 nd1 ng1 ng1
1g np1 np1 np1 np1 np1 np1 np1
1b ne1 ne1
1b pr1 pr1 pr1
1b ug1
2b kt1 kt1 kt1 kt1 kt1 kt1
1b ap2 ap2 ap2
5g hp2 hp2 hp2 hp2

Appendix 2.13. Dance N. p. 18 of 34


141
142
143
144
145
146
147
148
149
1b
pr1
pr1
pr1
pr1
pr1
3b
aq7
1g
hp1
7g
aa3
2g
as4
5g
hp2
1g
as3

Appendix 2.13. Dance N.

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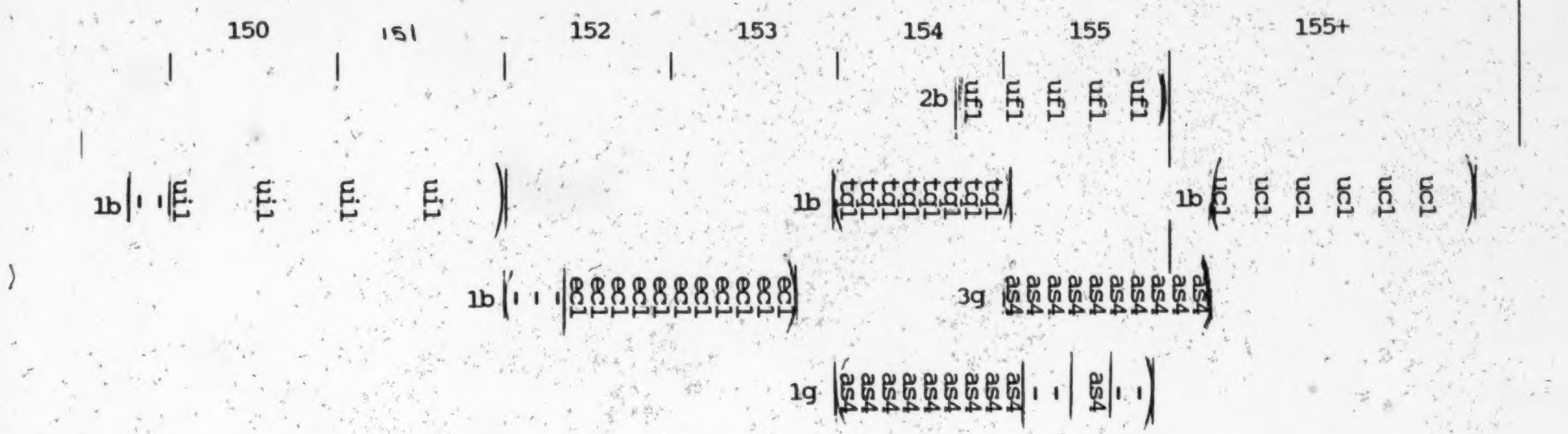
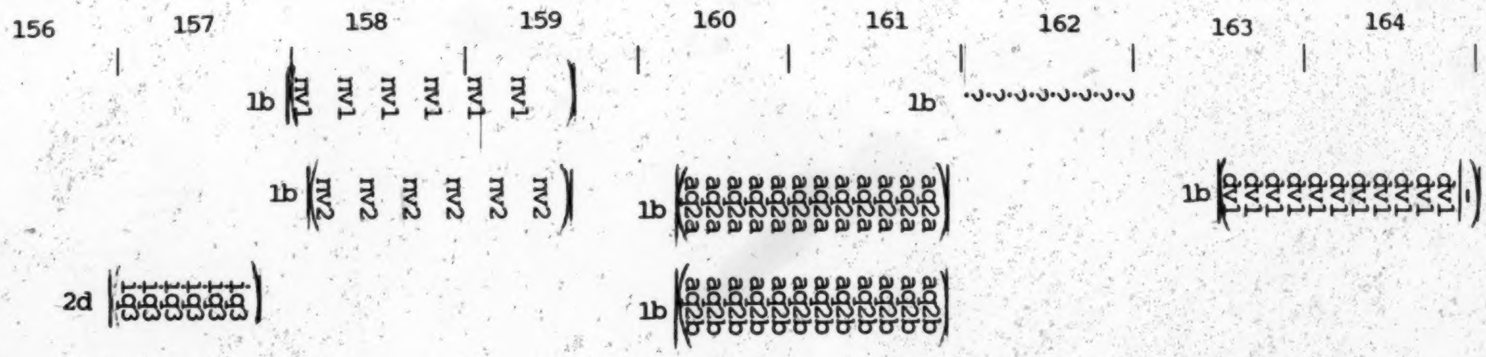
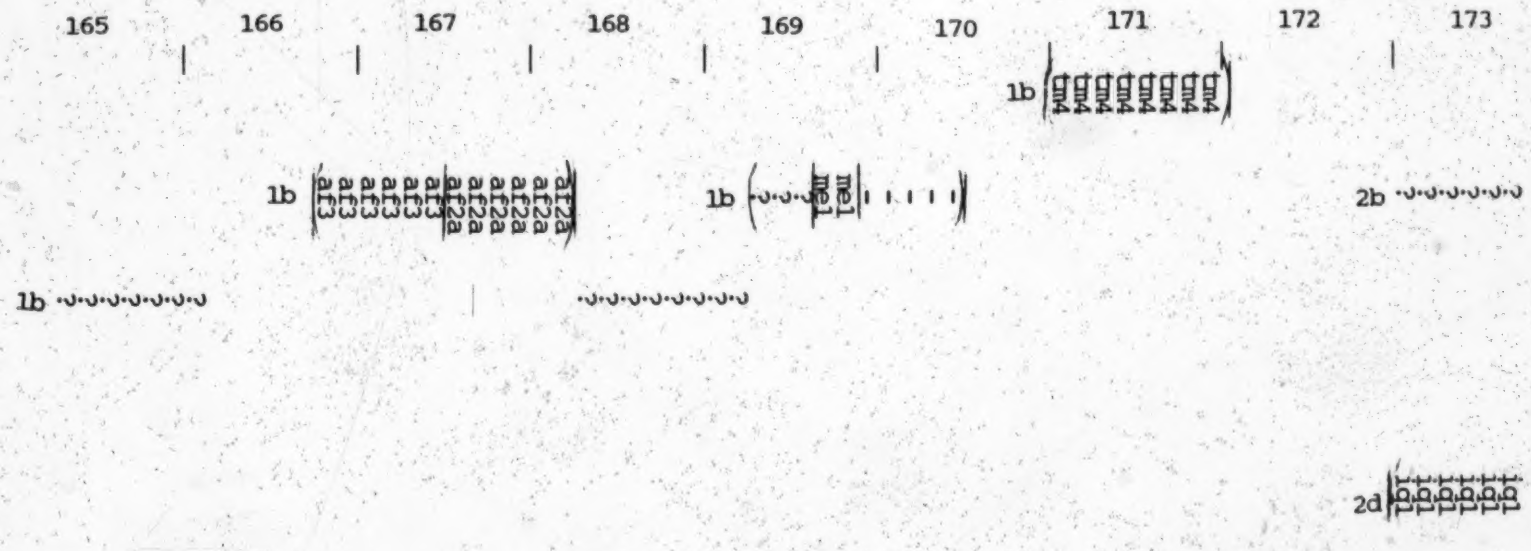

150
151
152
153
154
155
155+
2b
uf1
uf1
uf1
uf1
uf1
1b
ui1
ui1
ui1
ui1
1b
tq1
1b
uc1
uc1
uc1
uc1
uc1
uc1
1b
ec1
3g
as4
1g
as4


156
157
158
159
160
161
162
163
164
1b nv1 nv1 nv1 nv1 nv1 nv1
1b nv2 nv2 nv2 nv2 nv2 nv2
2d iq3 iq3 iq3 iq3 iq3 iq3
1b aq2a aq2a aq2a aq2a aq2a aq2a aq2a aq2a aq2a aq2a aq2a aq2a
1b aq2b aq2b aq2b aq2b aq2b aq2b aq2b aq2b aq2b aq2b aq2b aq2b
1b
1b dv1 dv1 dv1 dv1 dv1 dv1 dv1 dv1 dv1 dv1 dv1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167
168
169
170
171
172
173
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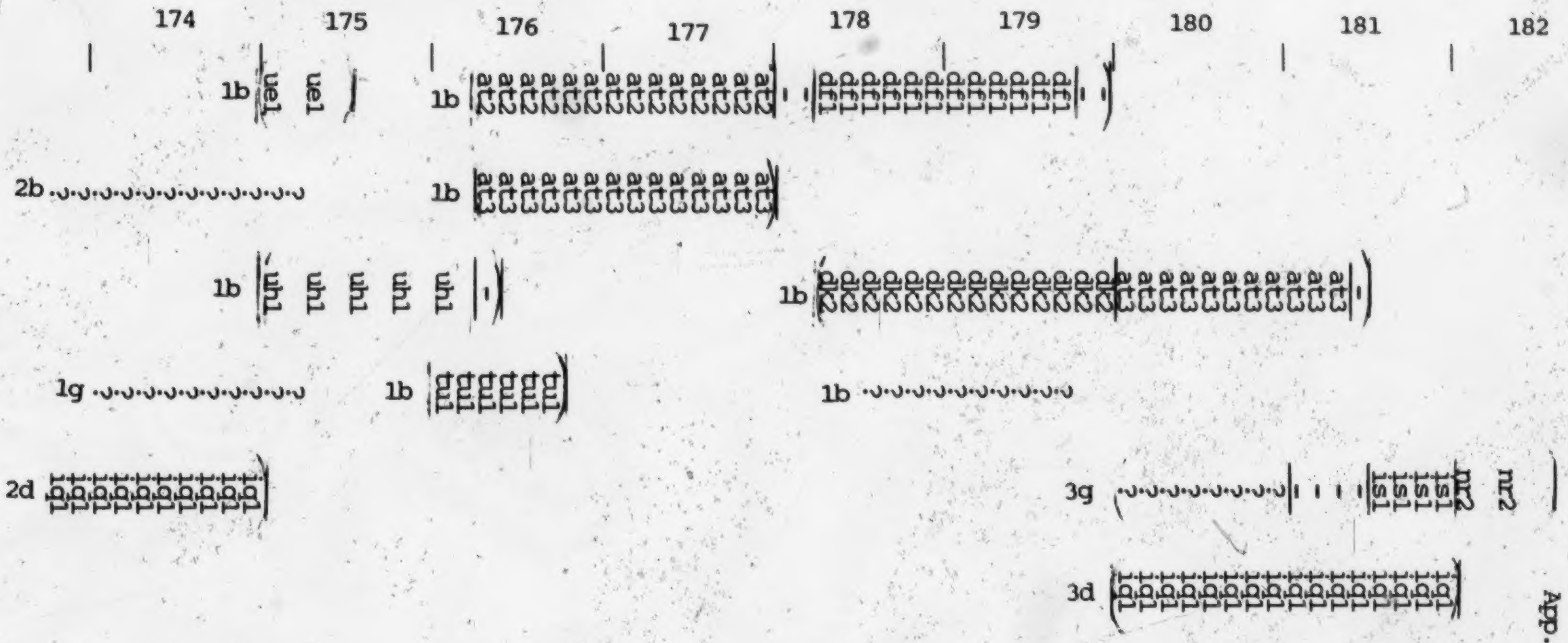
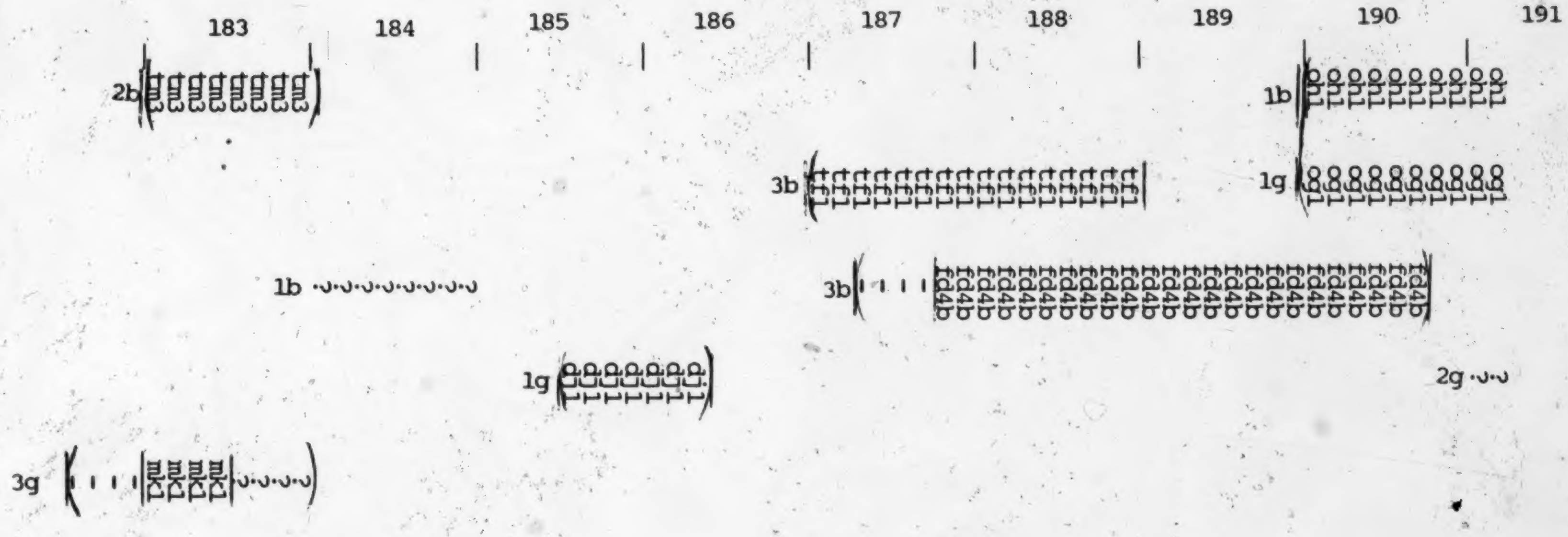
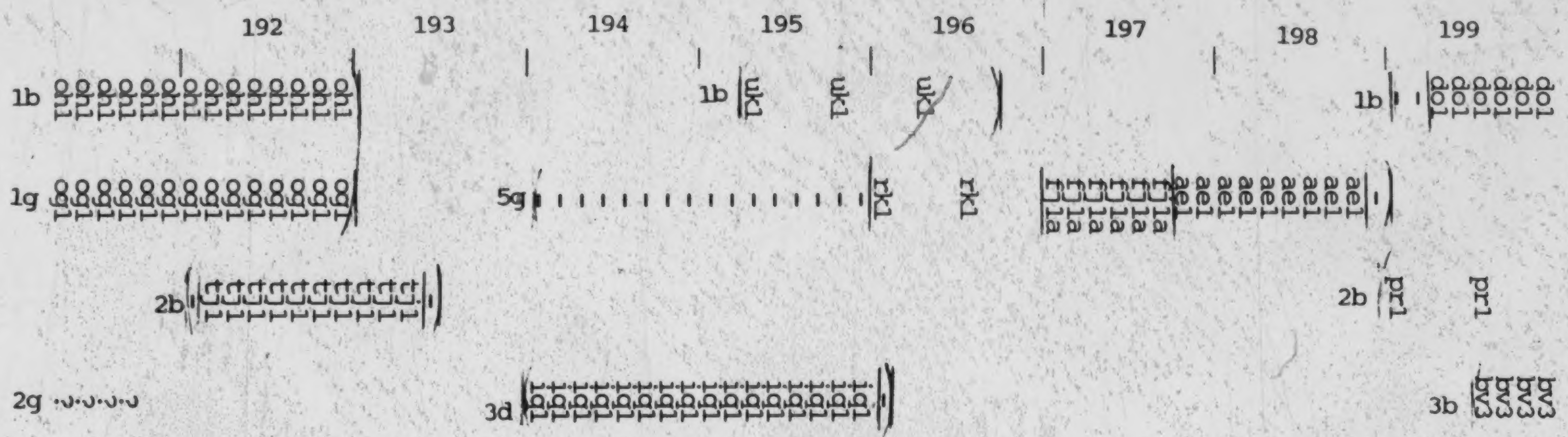
tm4
1b
af3
af2a
1b
me1
2b
1b
2d
iq1


174
175
176
177
178
179
180
181
182
1b ue1 ue1
1b at2
df1
2b
1b at3
1b uh1 uh1 uh1 uh1 uh1
1b dk2 at3
1g
1b tu1
1b
2d iq1
3g
is1
nr2
nr2
3d iq1


183
184
185
186
187
188
189
190
191
2b tfm3 tfm3 tfm3 tfm3 tfm3 tfm3 tfm3 tfm3 tfm3
1b oh1 oh1 oh1 oh1 oh1 oh1 oh1 oh1 oh1 oh1
3b tf1 tf1 tf1 tf1 tf1 tf1 tf1 tf1 tf1 tf1 tf1 tf1 tf1 tf1 tf1 tf1 tf1
1g og1 og1 og1 og1 og1 og1 og1 og1 og1 og1
1b ·ↄ·ↄ·ↄ·ↄ·ↄ·ↄ·ↄ·ↄ·ↄ
3b fd4b
1g dj1 dj1 dj1 dj1 dj1 dj1 dj1
2g ·ↄ·ↄ
3g mk1 mk1 mk1 mk1 ·ↄ·ↄ·ↄ·ↄ


192
193
194
195
196
197
198
199
1b
1g
2b
2g
5g
3d
3b
oh1
og1
tj1
uk1
rk1
fj1a
ae1
do1
pr1
iq1
bv3

Appendix 2.13. Dance N.

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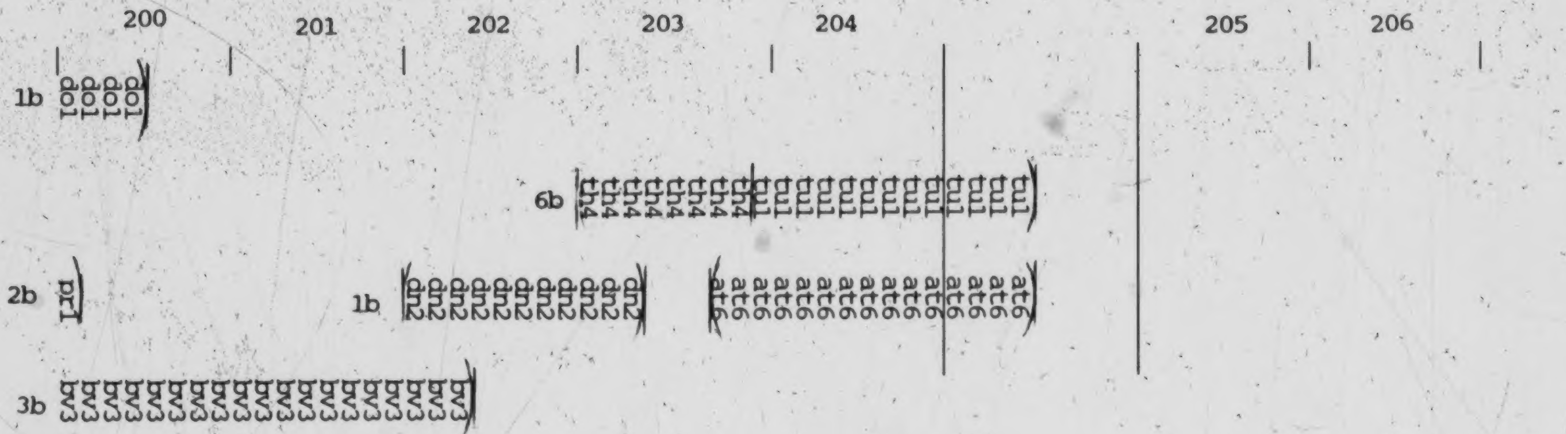
200
201
202
203
204
205
206
1b
do1 do1 do1 do1
6b
th4 th4 th4 th4 th4 th4 th4 th4
tu1 tu1 tu1 tu1 tu1 tu1 tu1 tu1 tu1 tu1 tu1 tu1 tu1
2b
pr1
1b
dn2 dn2 dn2 dn2 dn2 dn2 dn2 dn2 dn2 dn2 dn2
at6 at6 at6 at6 at6 at6 at6 at6 at6 at6 at6 at6 at6 at6 at6
3b
bv3 bv3 bv3 bv3 bv3 bv3 bv3 bv3 bv3 bv3 bv3 bv3 bv3 bv3 bv3 bv3 bv3 bv3 bv3

music breaks

207 | 208 | 209 | 210 | 211 | 212 | 213 | 214 | 215 |

2b ndl ndl ndl ndl ndl ndl

Appendix 2.13. Dance N.

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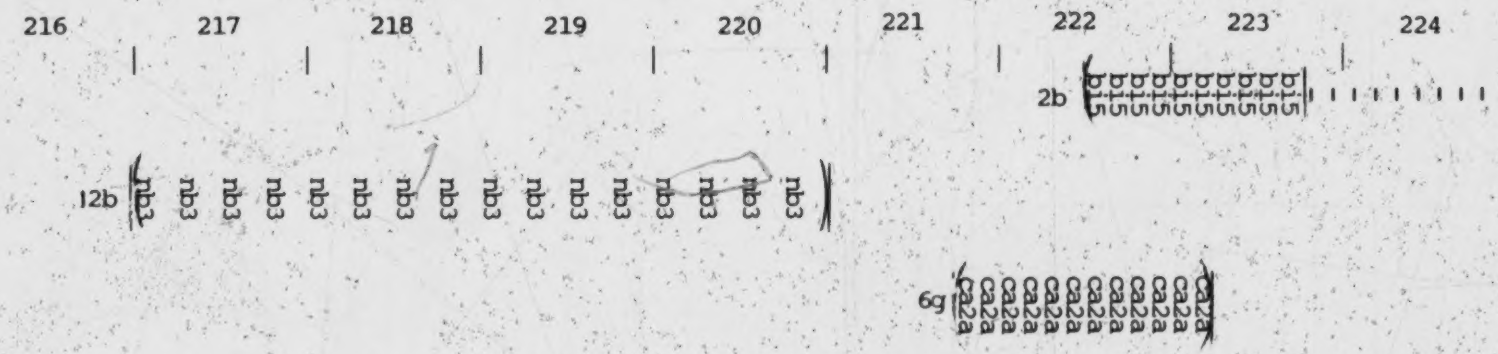
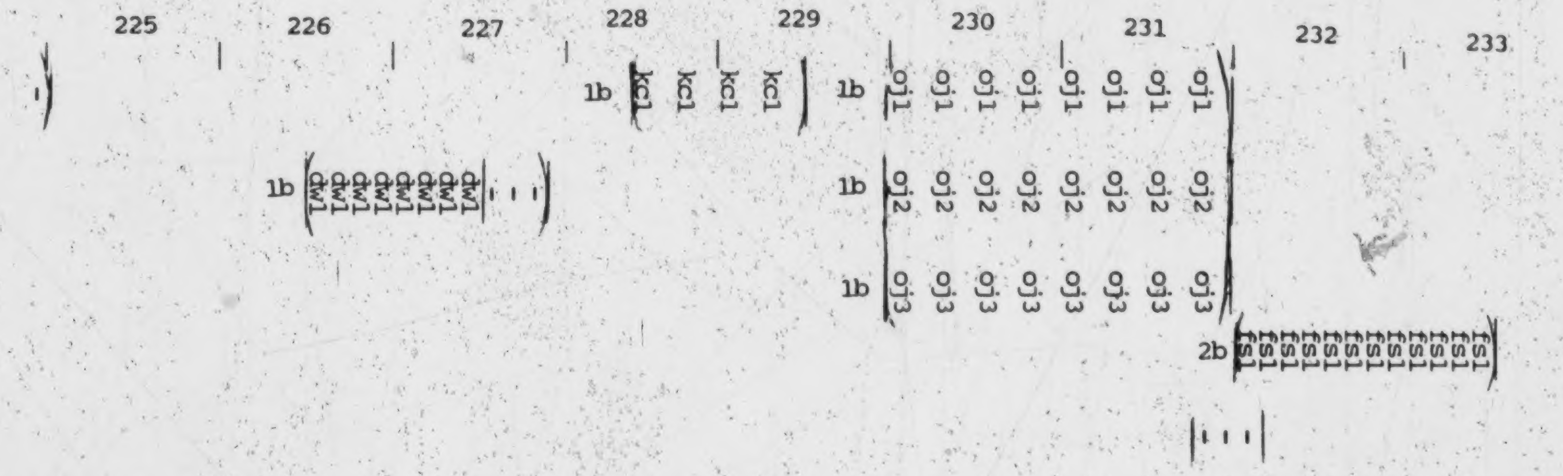
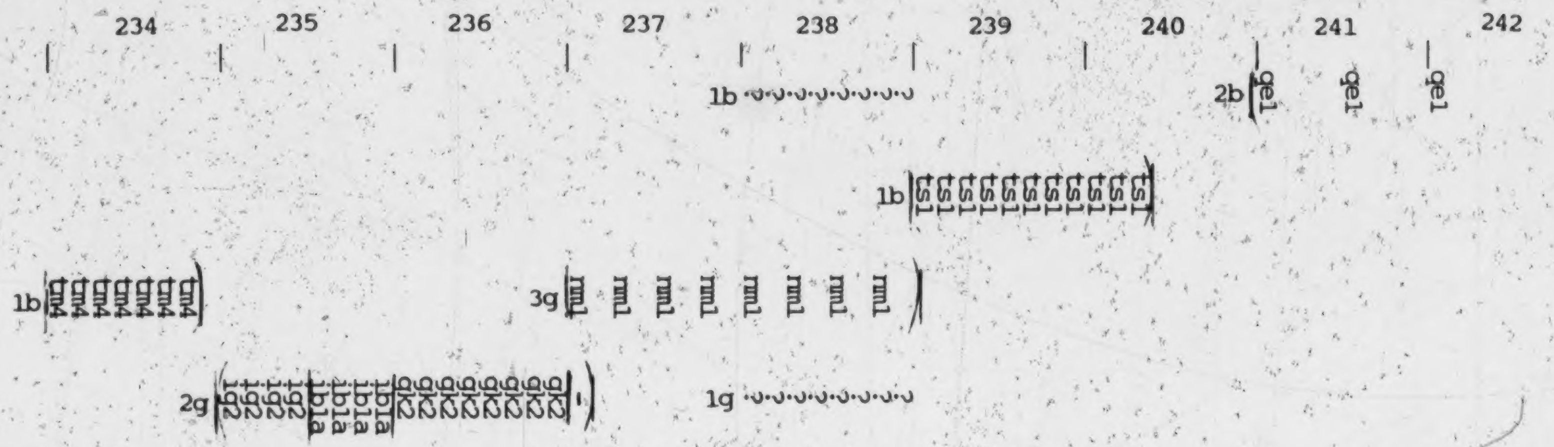

216
217
218
219
220
221
222
223
224
2b
bi5
bi5
bi5
bi5
bi5
bi5
bi5
bi5
bi5
bi5
12b
nb3
nb3
nb3
nb3
nb3
nb3
nb3
nb3
nb3
nb3
nb3
nb3
nb3
nb3
nb3
nb3
6g
ca2a
ca2a
ca2a
ca2a
ca2a
ca2a
ca2a
ca2a
ca2a
ca2a
ca2a
ca2a


225
226
227
228
229
230
231
232
233
1b
dw1
1b
kc1
1b
oj1
1b
oj2
1b
oj3
2b
fs1

Appendix 2.13. Dance N. p. 29 of 34


234
235
236
237
238
239
240
241
242
1b
2b
qel
qel
qel
1b
ts1
1b
tm4
3g
nml
2g
ig2
ibla
gk2
1g

Appendix 2.13. Dance N.

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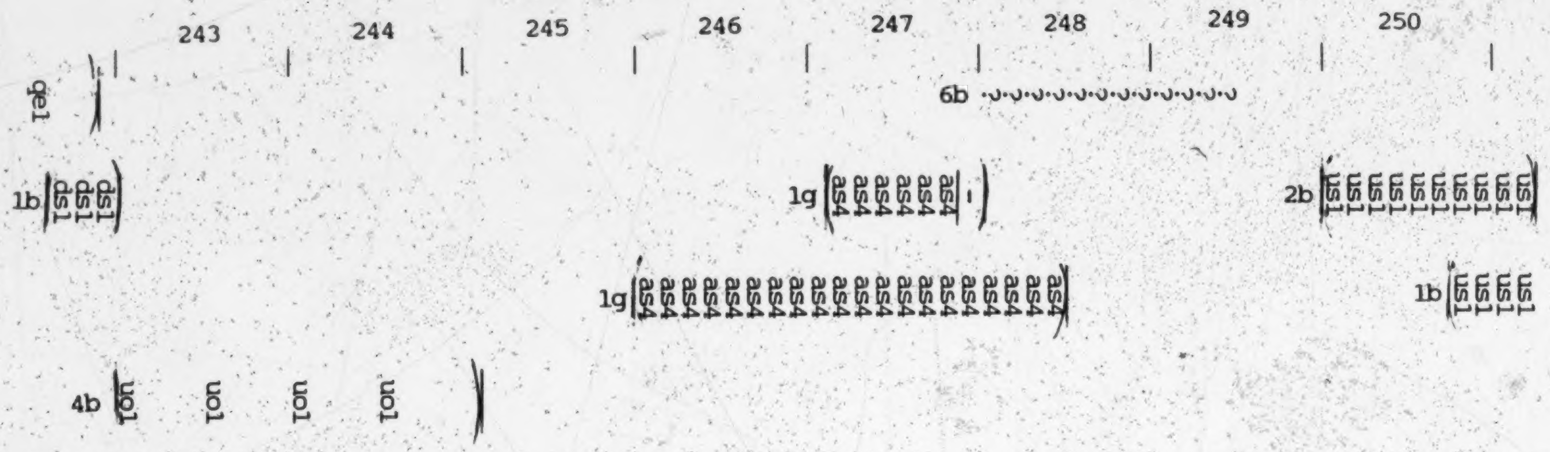
243
244
245
246
247
248
249
250
qe1
1b
ds1
6b
1g
as4
2b
us1
4b
uo1

Appendix 2.13. Dance N.

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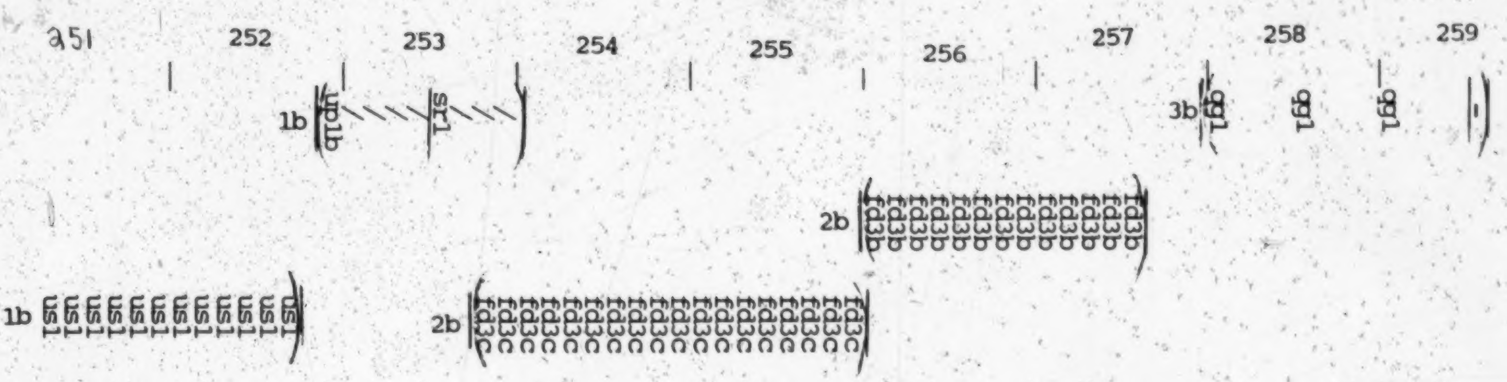
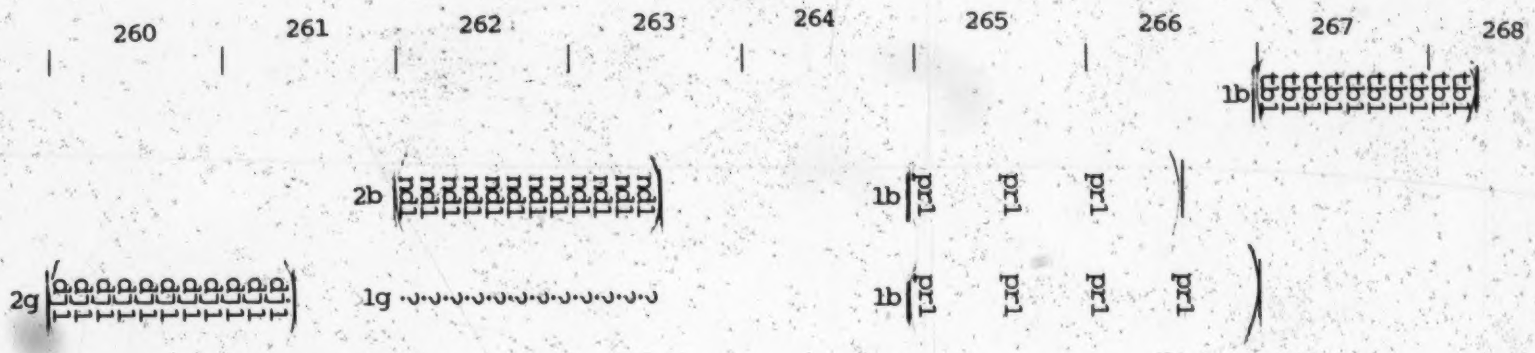
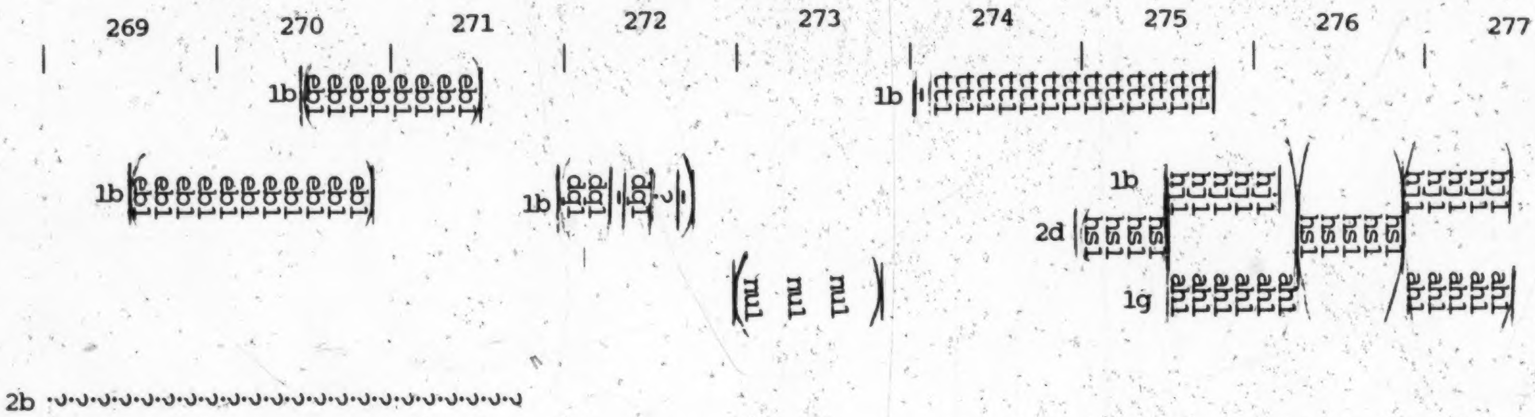
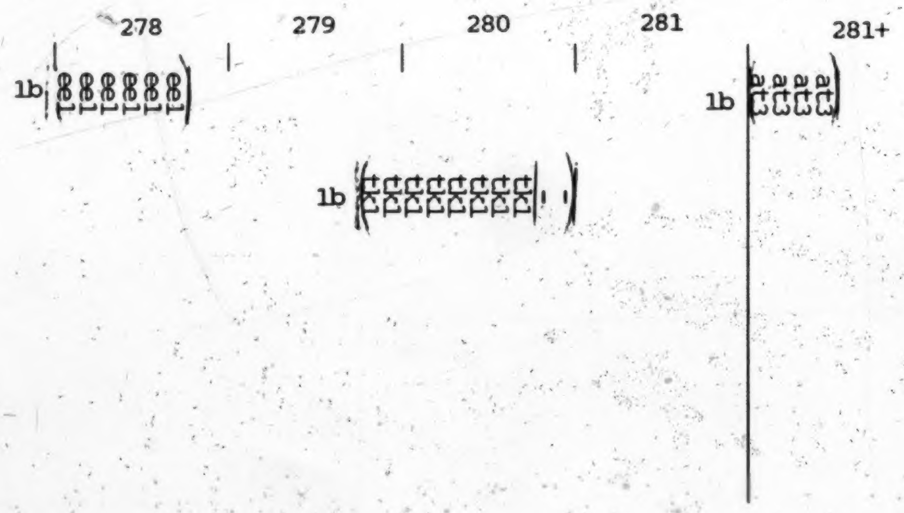

251
252
253
254
255
256
257
258
259
1b
up1b
sr1
3b
gg1
gg1
gg1
-
2b
fd3b fd3b fd3b fd3b fd3b fd3b fd3b fd3b fd3b fd3b fd3b fd3b fd3b
1b
us1 us1 us1 us1 us1 us1 us1 us1 us1 us1 us1 us1
2b
fd3c fd3c fd3c fd3c fd3c fd3c fd3c fd3c fd3c fd3c fd3c fd3c fd3c fd3c fd3c fd3c fd3c fd3c

Appendix 2.13. Dance N.


260
261
262
263
264
265
266
267
268
1b
tb1
2b
nd1
1b
pr1
pr1
pr1
2g
dj1
1g
1b
pr1
pr1
pr1
pr1

Appendix 2.13. Dance N.


269
270
271
272
273
274
275
276
277
1b eb1 eb1 eb1 eb1 eb1 eb1 eb1 eb1 eb1
1b tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1 tt1
1b eb1 eb1 eb1 eb1 eb1 eb1 eb1 eb1 eb1 eb1 eb1 eb1
1b dq1 dq1 dq1 ?
nu1 nu1 nu1
1b hj1 hj1 hj1 hj1 hj1
2d hs1 hs1 hs1 hs1
1g ah1 ah1 ah1 ah1 ah1 ah1
hs1 hs1 hs1 hs1 hs1
hj1 hj1 hj1 hj1 hj1
ah1 ah1 ah1 ah1 ah1
2b


278
279
280
281
281+
1b
eel
eel
eel
eel
eel
eel
1b
tk1
tk1
tk1
tk1
tk1
tk1
tk1
tk1
1b
at3
at3
at3
at3

dance-N

Appendix 2.14.   Dance P.

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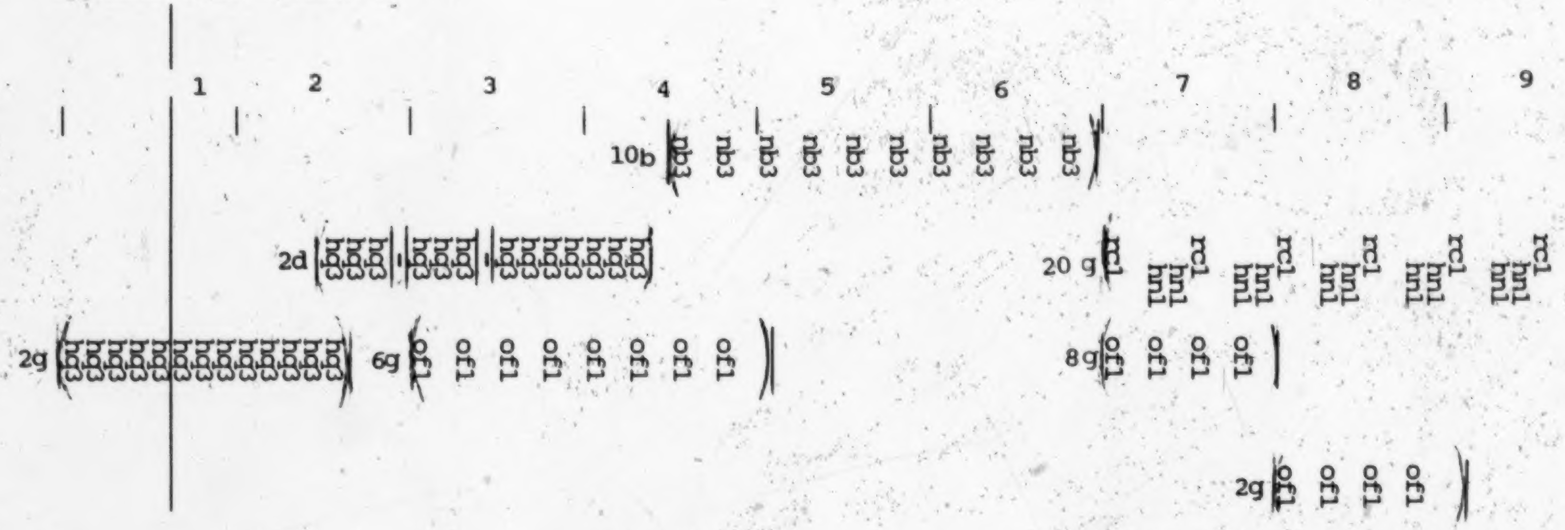
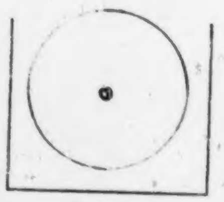
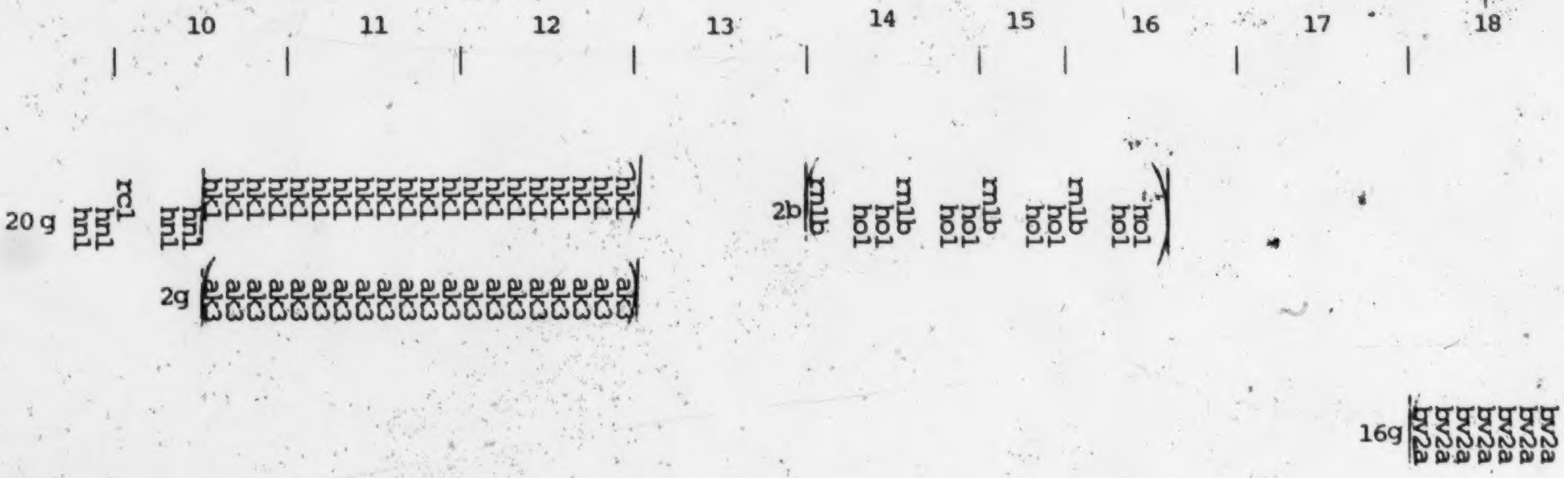

1
2
3
4
5
6
7
8
9
10b
nb3
2d
hq3
20 g
rc1
hn1
2g
6g
of1
8g




10
11
12
13
14
15
16
17
18
20g
rc1
hn1
hn1
hn1
hn1
hk1
hk1
hk1
hk1
hk1
hk1
hk1
hk1
hk1
hk1
hk1
hk1
hk1
hk1
hk1
hk1
hk1
hk1
hk1
hk1
2g
ak3
ak3
ak3
ak3
ak3
ak3
ak3
ak3
ak3
ak3
ak3
ak3
ak3
ak3
ak3
ak3
ak3
ak3
ak3
ak3
2b
rm1b
rm1b
ho1
ho1
rm1b
ho1
ho1
rm1b
ho1
ho1
ho1
ho1
16g
bv2a
bv2a
bv2a
bv2a
bv2a
bv2a
bv2a

Appendix 2.14. Dance P.

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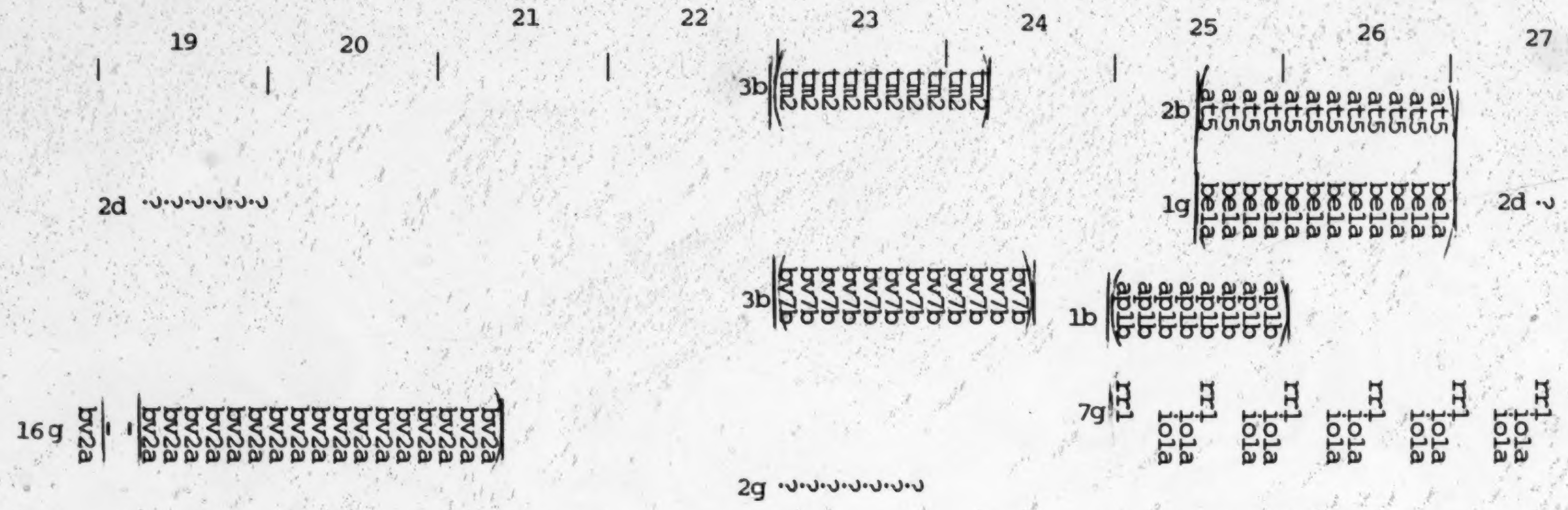
19
20
21
22
23
24
25
26
27
2d
3b
tm2
2b
at5
1g
bela
2d ?
3b
bv7b
1b
ap1b
16g
bv2a
7g
rr1
iola
2g

Appendix 2.14. Dance P.

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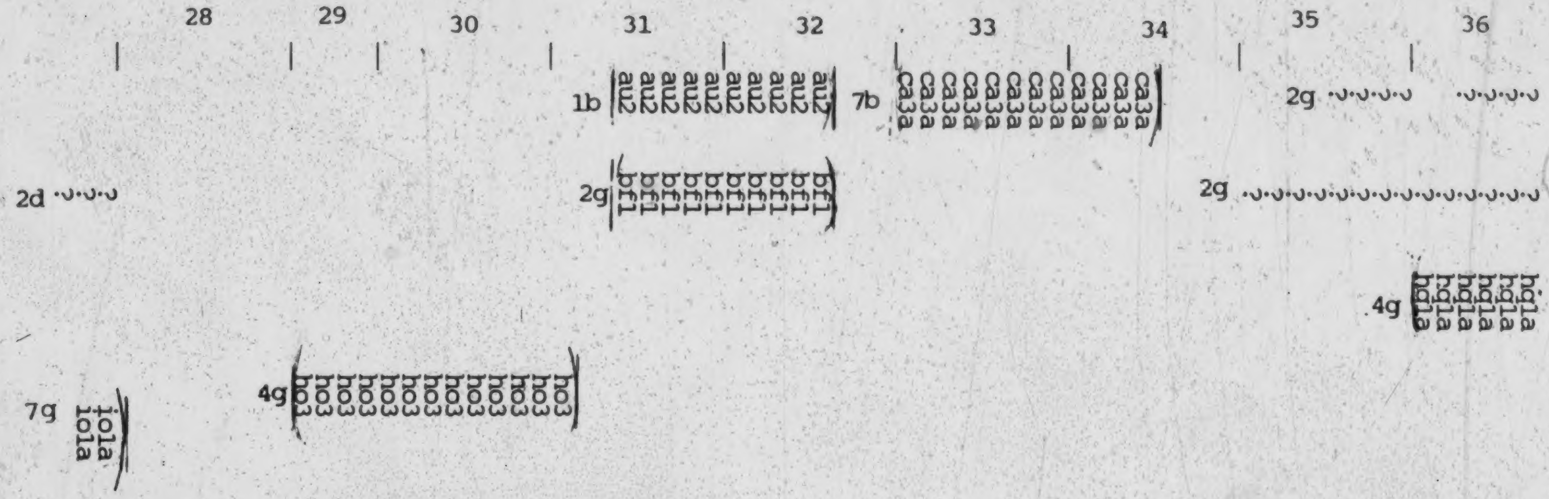
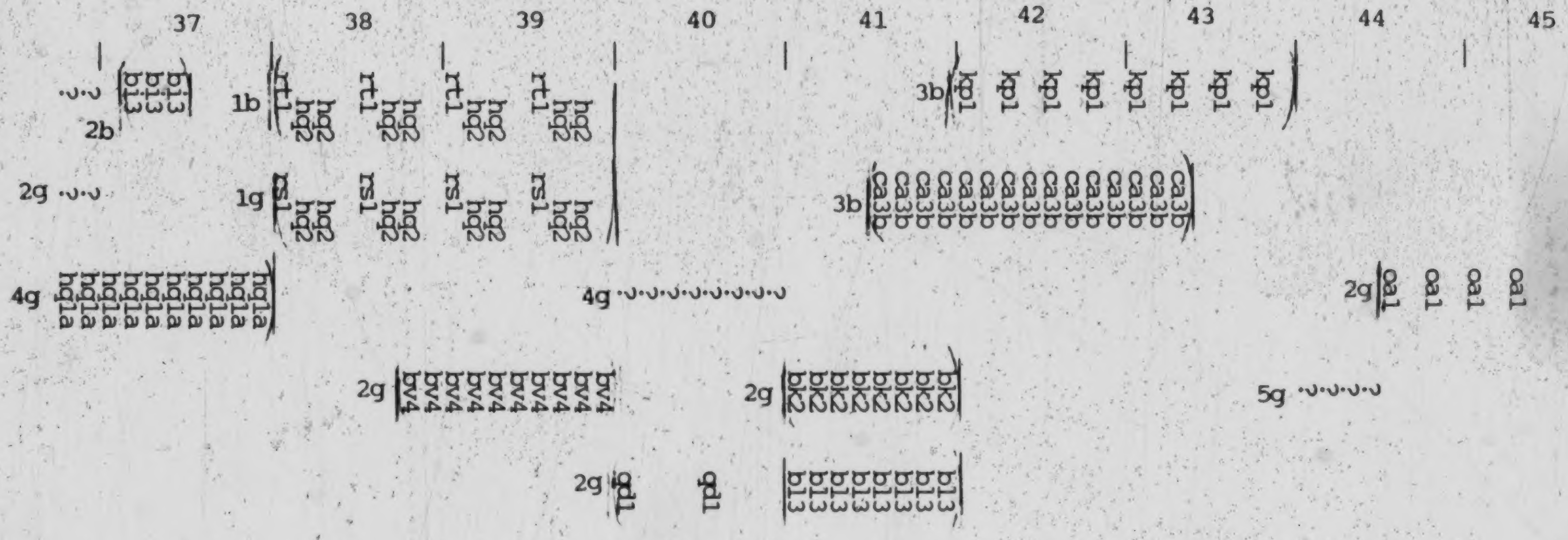

28
29
30
31
32
33
34
35
36
1b
au2
7b
ca3a
2g
2d
bf1
4g
hq1a
ho3
7g
io1a


37
38
39
40
41
42
43
44
45
bi3
bi3
bi3
2b
1b
rt1
hq2
hq2
rt1
hq2
hq2
rt1
hq2
hq2
rt1
hq2
hq2
3b
kp1
kp1
kp1
kp1
kp1
kp1
kp1
kp1
2g
1g
rs1
hq2
hq2
rs1
hq2
hq2
rs1
hq2
hq2
rs1
hq2
hq2
3b
ca3b
ca3b
ca3b
ca3b
ca3b
ca3b
ca3b
ca3b
ca3b
ca3b
ca3b
ca3b
ca3b
ca3b
ca3b
4g
hq1a
hq1a
hq1a
hq1a
hq1a
hq1a
hq1a
hq1a
hq1a
hq1a
4g
2g
oa1
oa1
oa1
oa1
2g
bv4
bv4
bv4
bv4
bv4
bv4
bv4
bv4
bv4
bv4
2g
bk2
bk2
bk2
bk2
bk2
bk2
bk2
bk2
5g
2g
qd1
qd1
bl3
bl3
bl3
bl3
bl3
bl3
bl3
bl3

Appendix 2.14. Dance P.

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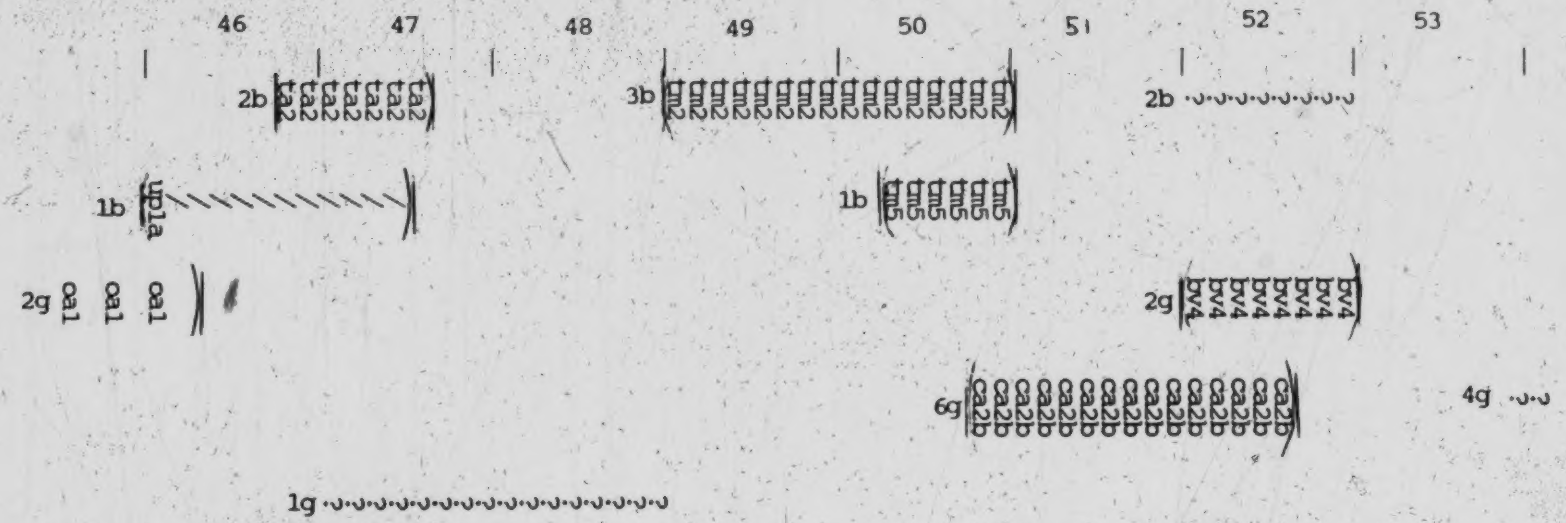
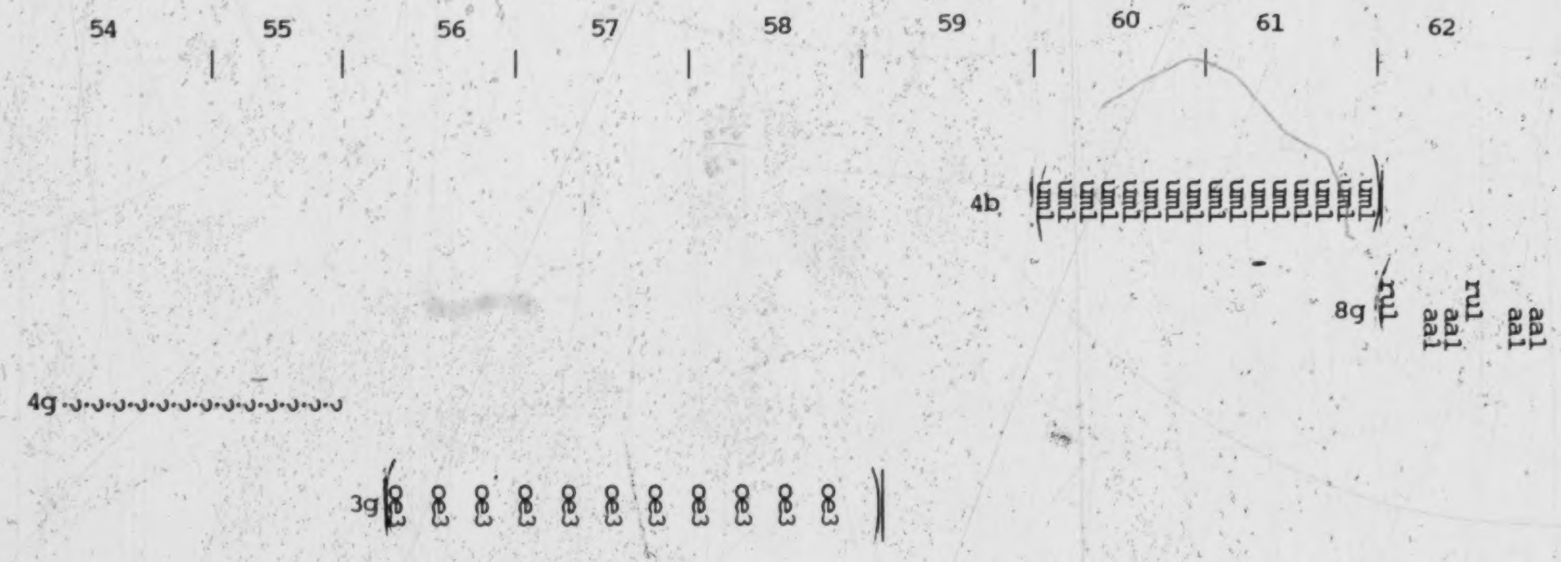

46
47
48
49
50
51
52
53
2b
ta2
3b
tm2
2b
1b
upla
1b
tm5
2g
oa1
oa1
oa1
2g
bv4
6g
ca2b
4g
1g

Appendix 2.14. Dance P. p. 7 of 20


54
55
56
57
58
59
60
61
62
4b
uml uml uml uml uml uml uml uml uml uml uml uml uml uml uml uml
8g
rul
aal
aal
rul
aal
aal
4g
3g
oe3 oe3 oe3 oe3 oe3 oe3 oe3 oe3 oe3 oe3 oe3

Appendix 2.14. Dance P.

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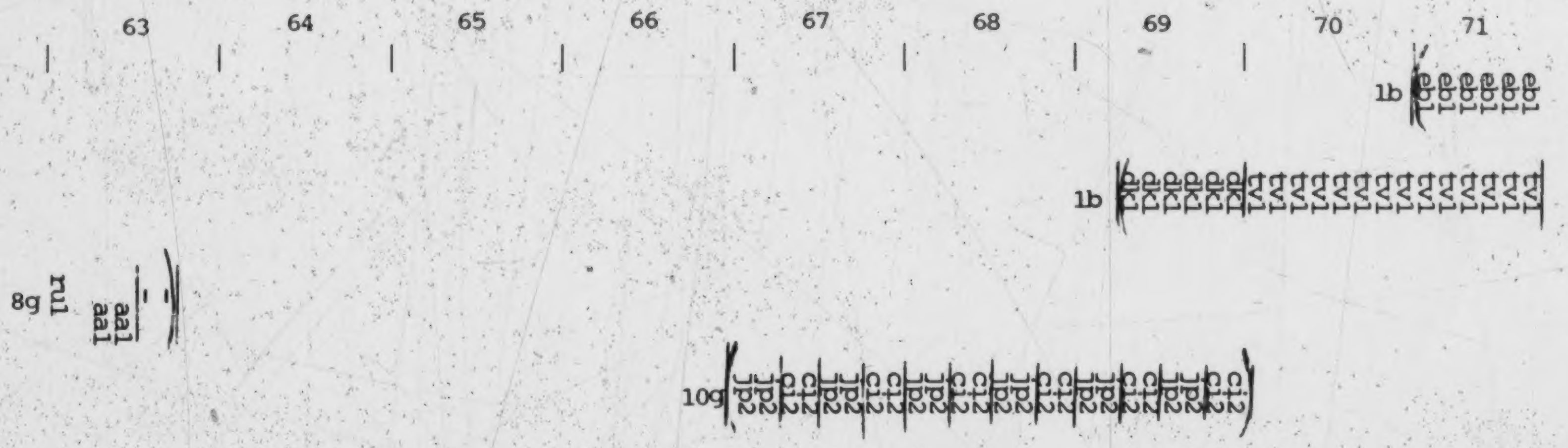
63
64
65
66
67
68
69
70
71
1b
eb1
eb1
eb1
eb1
eb1
eb1
1b
dk1
dk1
dk1
dk1
dk1
dk1
tv1
tv1
tv1
tv1
tv1
tv1
tv1
tv1
tv1
tv1
tv1
tv1
tv1
tv1
8g
ru1
aa1
aa1
10g
jp2
jp2
ci2
ci2
jp2
jp2
ci2
ci2
jp2
jp2
ci2
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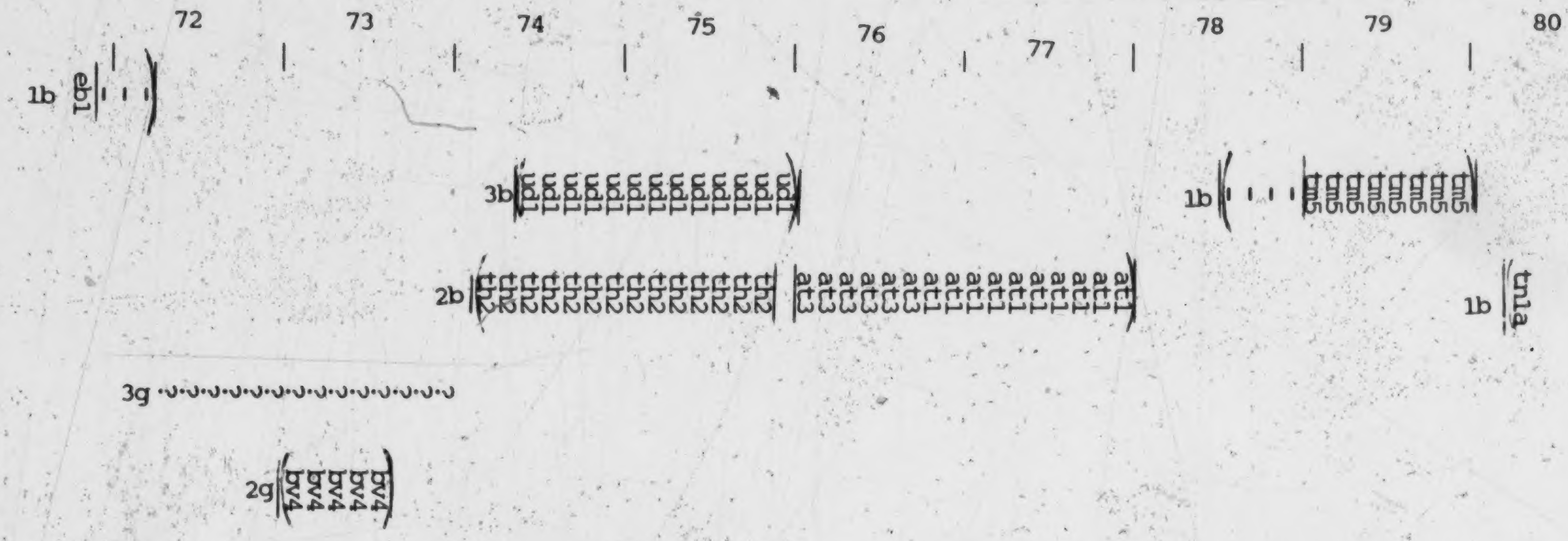
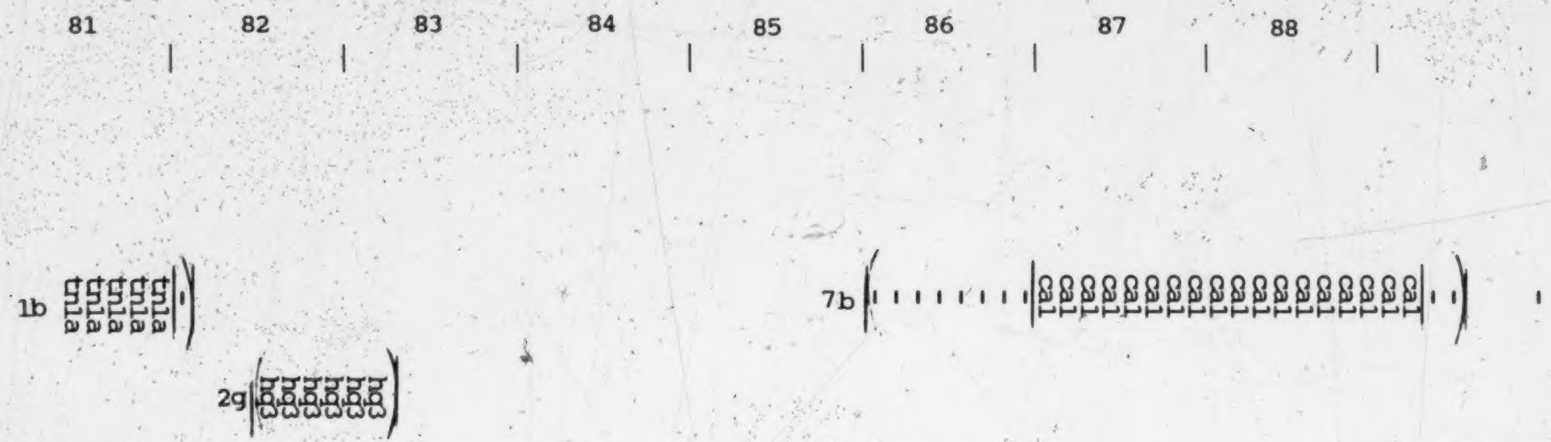
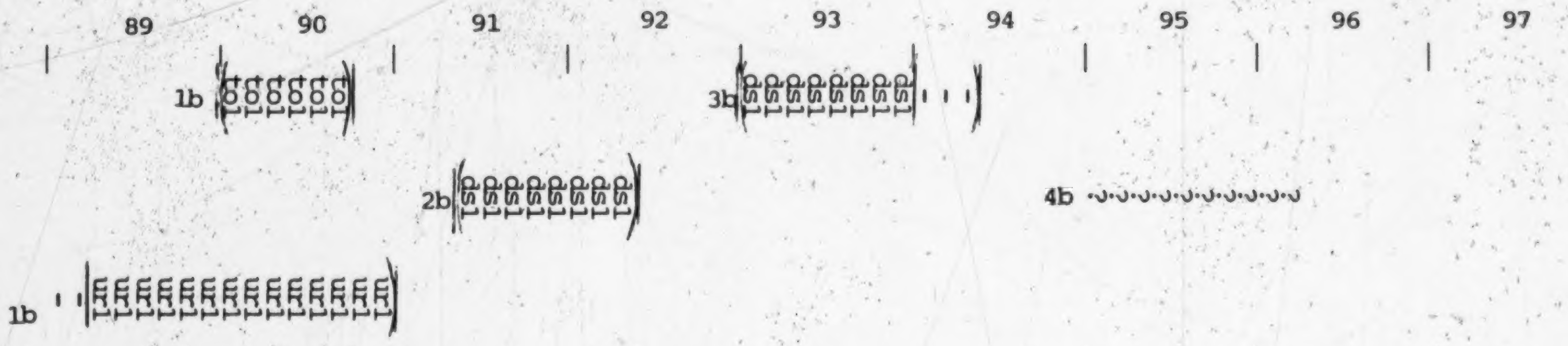
ci2
jp2
jp2
ci2
ci2


72
73
74
75
76
77
78
79
80
1b
eb1
3b
ud1
1b
tm5
2b
th2
at3
at1
1b
tn1a
3g
2g
bv4

Appendix 2.14. Dance P.


81
82
83
84
85
86
87
88
1b
tnla
tnla
tnla
tnla
tnla
2g
hq3
hq3
hq3
hq3
hq3
hq3
7b
cal
cal
cal
cal
cal
cal
cal
cal
cal
cal
cal
cal
cal
cal
cal
cal
cal
cal


89
90
91
92
93
94
95
96
97
1b
tol tol tol tol tol tol
3b
ds1 ds1 ds1 ds1 ds1 ds1 ds1 ds1
2b
ds1 ds1 ds1 ds1 ds1 ds1 ds1 ds1
4b
1b
url url url url url url url url url url url url url url
2g

Appendix 2.14. Dance P.

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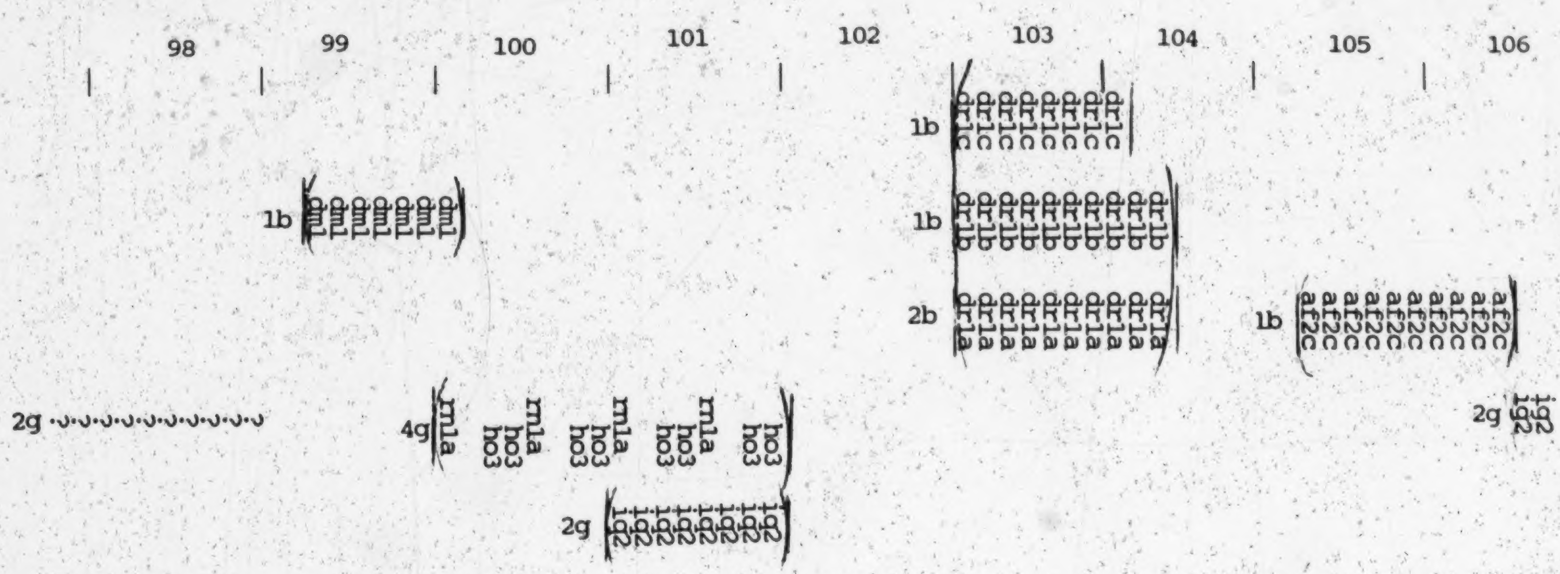
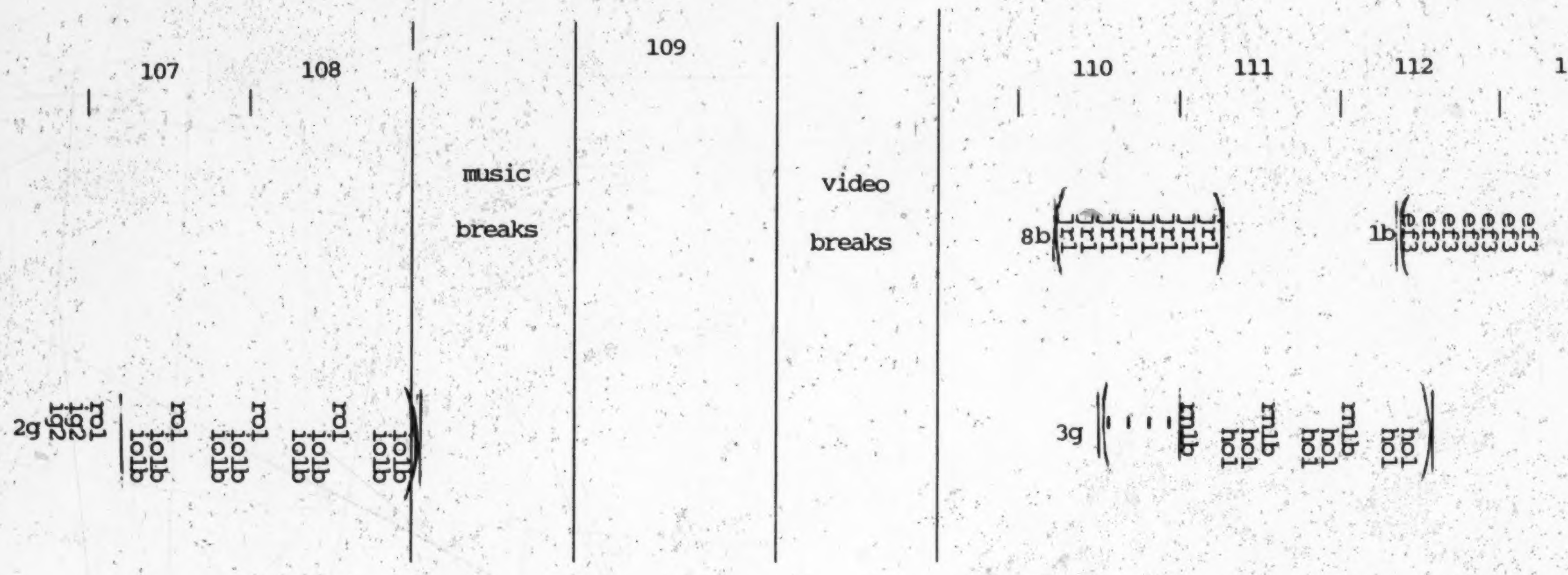

98
99
100
101
102
103
104
105
106
1b
dr1c
1b
dr1b
2b
dr1a
1b
dm1
1b
af2c
2g
ig2
2g
4g
rm1a
ho3
2g
ig2

Appendix 2.14. Dance P. p. 13 of 20


107
108
music
breaks
109
video
breaks
110
111
112
113
2g
ig2
ig2
rol
iolb
iolb
rol
iolb
iolb
rol
iolb
iolb
rol
iolb
iolb
8b
jrl
jrl
jrl
jrl
jrl
jrl
jrl
jrl
3g
rnlb
hol
hol
rnlb
hol
hol
rnlb
hol
hol
1b
ef3
ef3
ef3
ef3
ef3
ef3
ef3

Appendix 2.14. Dance P.

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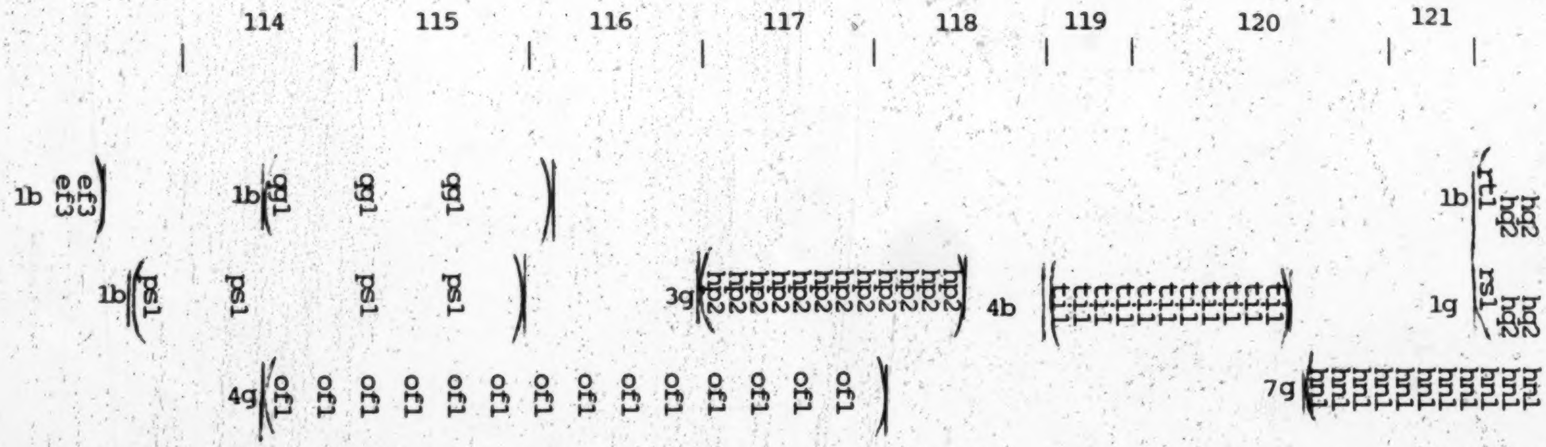
114
115
116
117
118
119
120
121
1b ef3 ef3
1b qg1
qg1
qg1
1b ps1
ps1
ps1
ps1
3g hp2 hp2 hp2 hp2 hp2 hp2 hp2 hp2 hp2 hp2 hp2 hp2
4b ti1 ti1 ti1 ti1 ti1 ti1 ti1 ti1 ti1 ti1 ti1 ti1
1b rt1 hq2 hq2
1g rs1 hq2 hq2
4g of1 of1 of1 of1 of1 of1 of1 of1 of1 of1 of1 of1 of1 of1
7g hn1 hn1 hn1 hn1 hn1 hn1 hn1 hn1 hn1 hn1 hn1

Appendix 2.14. Dance P.

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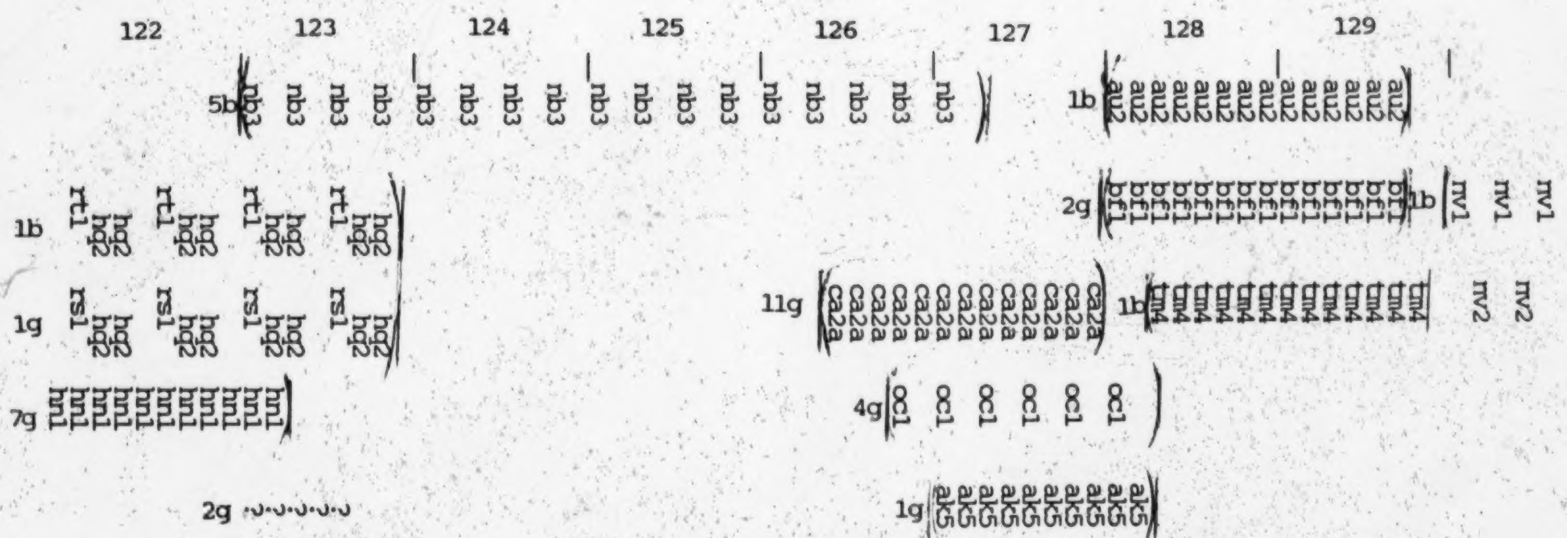
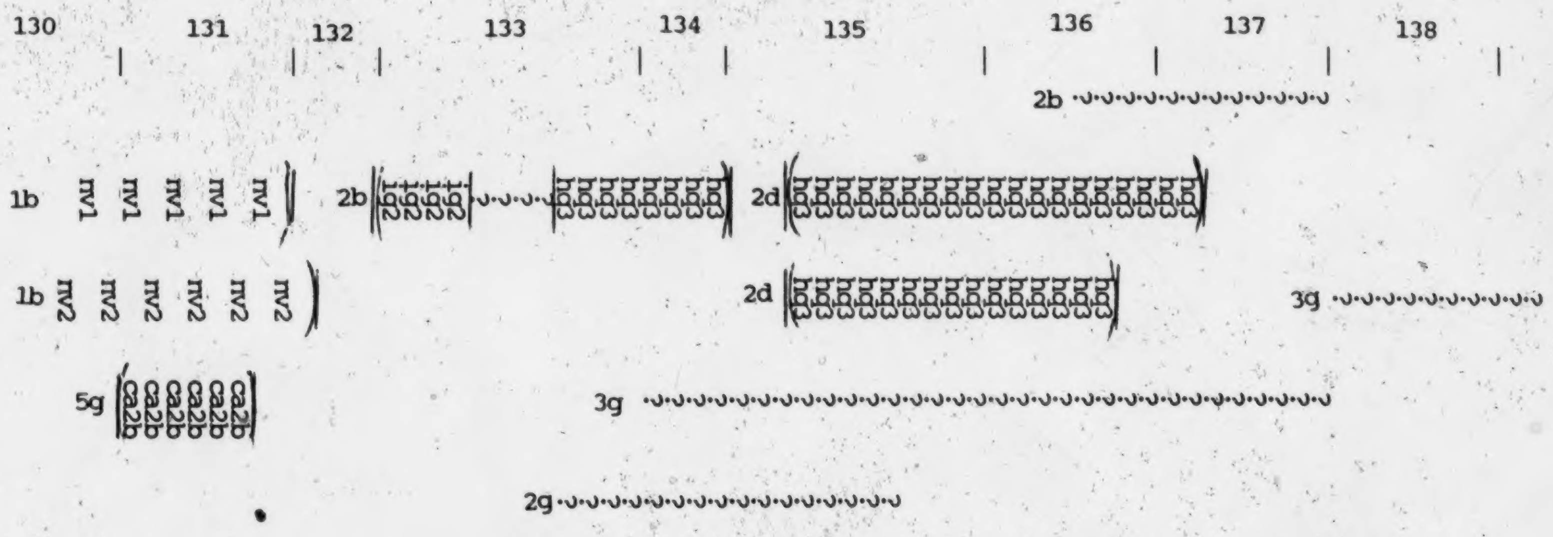
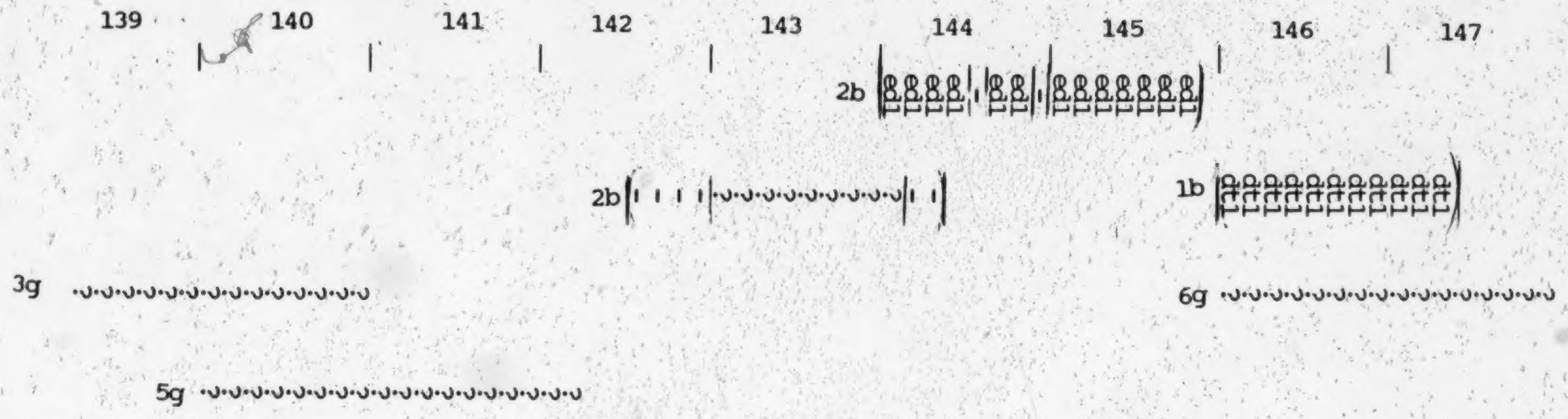
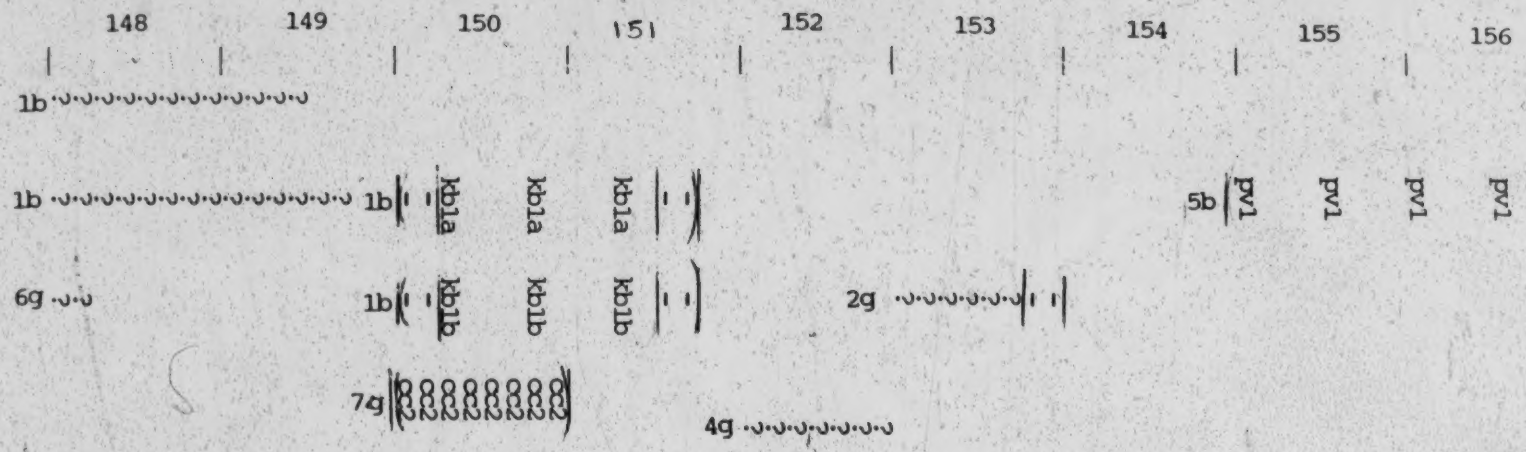

122
123
124
125
126
127
128
129
5b nb3 nb3 nb3 nb3 nb3 nb3 nb3 nb3 nb3 nb3 nb3 nb3 nb3 nb3 nb3 nb3
1b au2 au2 au2 au2 au2 au2 au2 au2 au2 au2 au2 au2 au2 au2
2g bf1 bf1 bf1 bf1 bf1 bf1 bf1 bf1 bf1 bf1 bf1 bf1 bf1 bf1
1b nv1 nv1 nv1
1b tm4 tm4 tm4 tm4 tm4 tm4 tm4 tm4 tm4 tm4 tm4 tm4 tm4 tm4
nv2 nv2
11g ca2a ca2a ca2a ca2a ca2a ca2a ca2a ca2a ca2a ca2a ca2a ca2a ca2a
4g oc1 oc1 oc1 oc1 oc1 oc1
1g ak5 ak5 ak5 ak5 ak5 ak5 ak5 ak5 ak5 ak5
1b rt1 hq2 hq2 rt1 hq2 hq2 rt1 hq2 hq2 rt1 hq2 hq2
1g rs1 hq2 hq2 rs1 hq2 hq2 rs1 hq2 hq2 rs1 hq2 hq2
7g hn1 hn1 hn1 hn1 hn1 hn1 hn1 hn1 hn1 hn1 hn1
2g

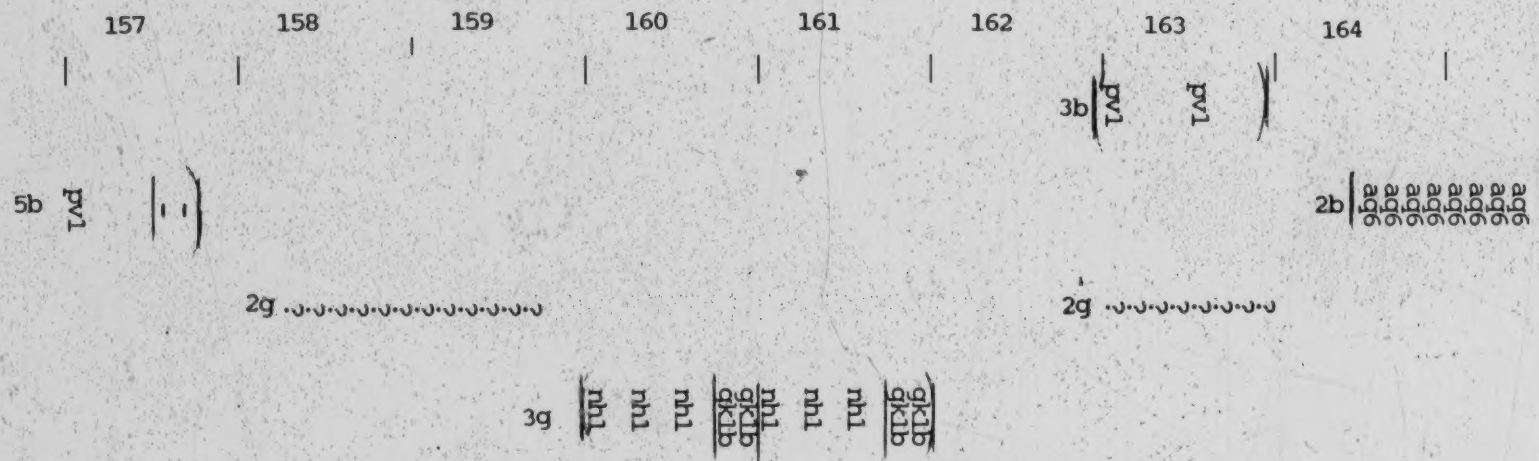

130
131
132
133
134
135
136
137
138
2b
1b
nv1
2b
lg2
hg3
2d
hg3
1b
nv2
2d
hg3
3g
5g
ca2b
3g
2g


139
140
141
142
143
144
145
146
147
2b
edl
2b
1b
dtl
3g
5g
6g

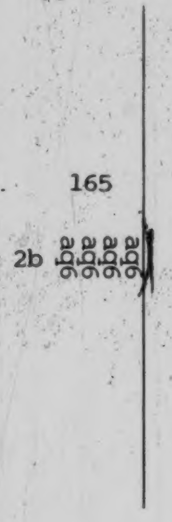
Appendix 2.14. Dance P.


148
149
150
151
152
153
154
155
156
1b
1b
1b
kb1a
kb1a
kb1a
5b
pv1
pv1
pv1
pv1
6g
1b
kb1b
kb1b
kb1b
2g
7g
4g

Appendix 2.14. Dance P.

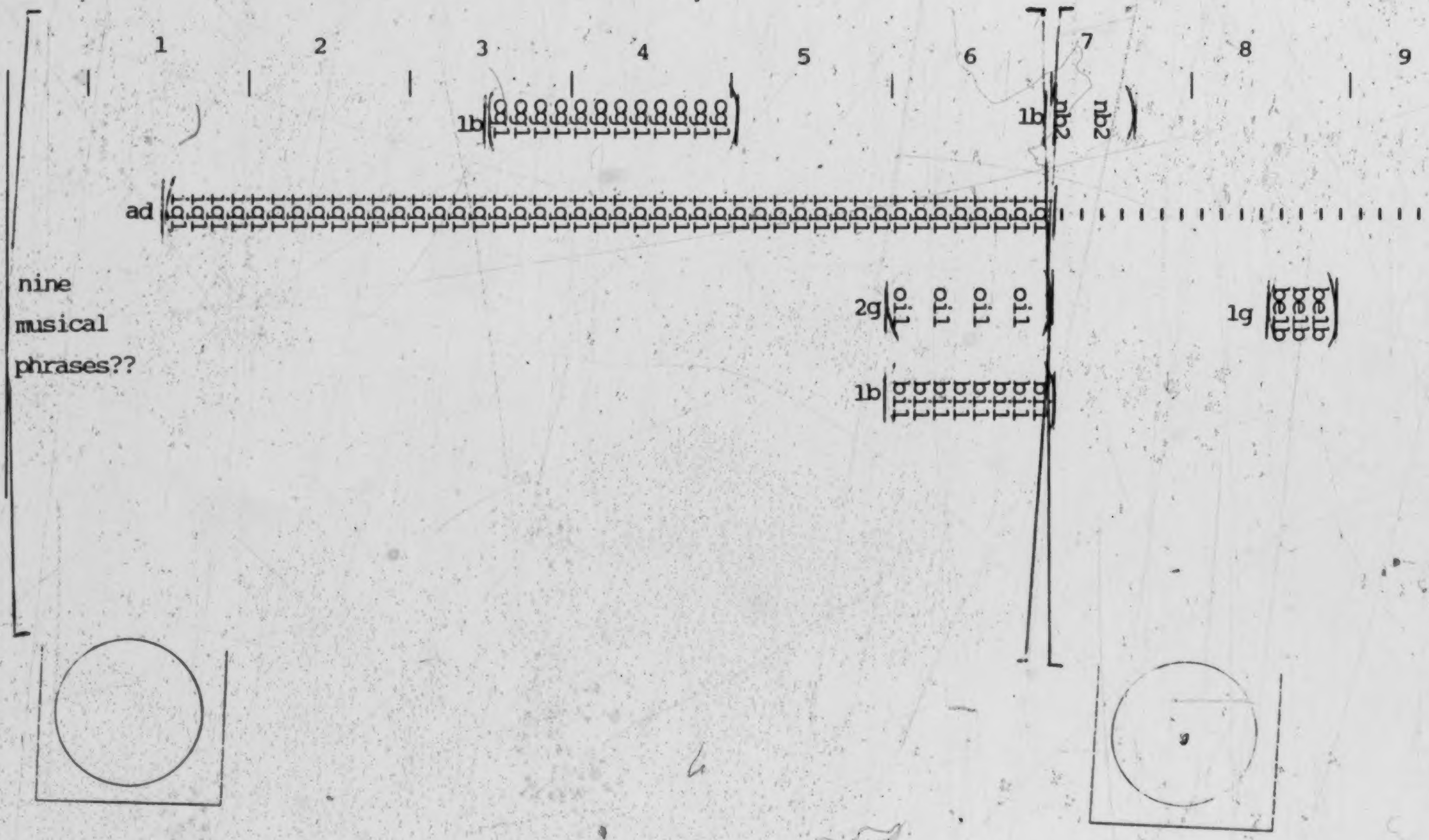

157
158
159
160
161
162
163
164
5b
pv1
3b
pv1
pv1
2b
aq6
aq6
aq6
aq6
aq6
aq6
aq6
aq6
2g
2g
3g
nh1
nh1
nh1
gk1b
gk1b
nh1
nh1
nh1
gk1b
gk1b

Appendix 2.14. Dance P.

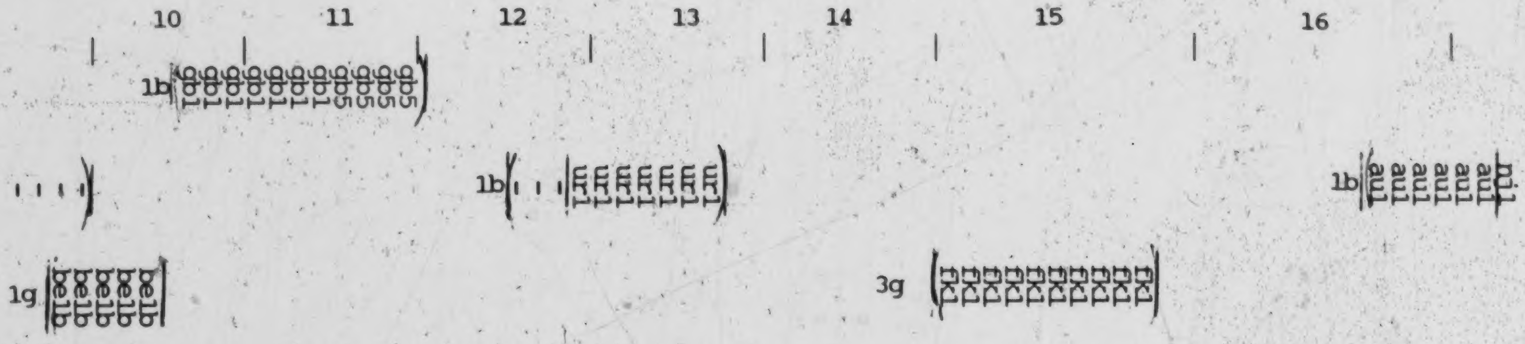

165
2b
aq6
aq6
aq6
aq6

Appendix 2.15. Dance Q.

p. 1 of 16


1
2
3
4
5
6
7
8
9
1b
gl
1b
nb2
nb2
ad
iql
2g
oil
1g
belb
1b
bil
nine
musical
phrases??

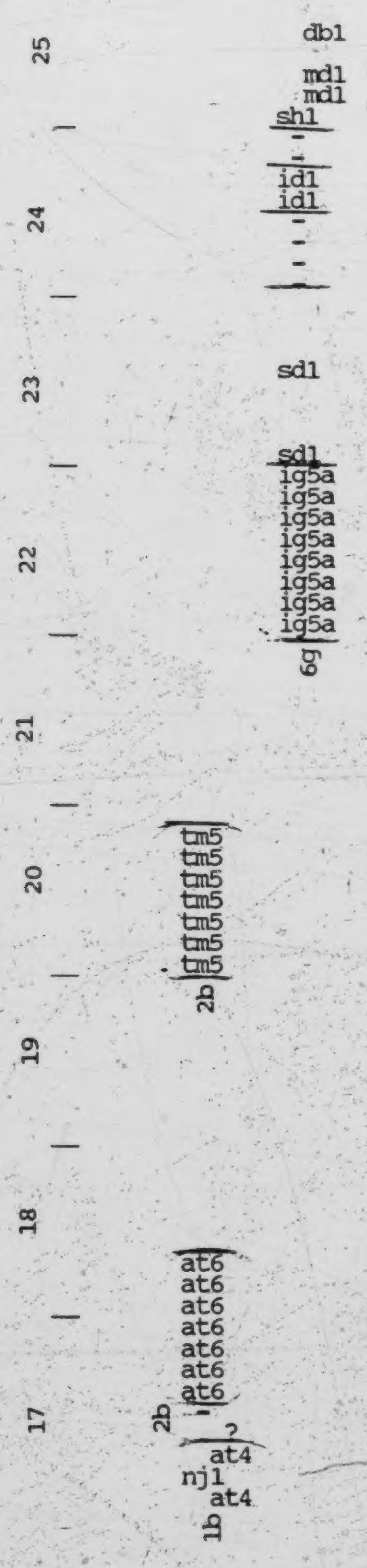
Appendix 2.15. Dance Q. p. 2 of 16



10
11
12
13
14
15
16
1b
gb1
gb1
gb1
gb1
gb1
gb1
gb1
gb5
gb5
gb5
gb5
1b
ur1
ur1
ur1
ur1
ur1
ur1
ur1
1b
aul
aul
aul
aul
aul
aul
nil
1g
belb
belb
belb
belb
belb
3g
fk1
fk1
fk1
fk1
fk1
fk1
fk1
fk1
fk1
fk1

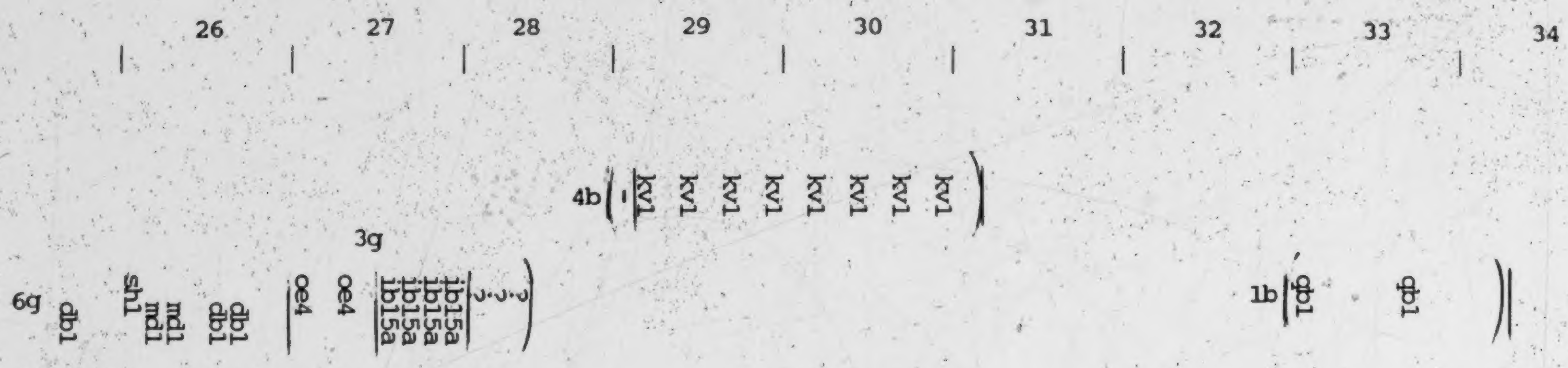
Appendix 2.15. Dance Q.

p. 3 of 16


17
18
19
20
21
22
23
24
25
1b
at4
nj1
at4
?
2b
at6
at6
at6
at6
at6
at6
at6
2b
tm5
tm5
tm5
tm5
tm5
tm5
tm5
6g
ig5a
ig5a
ig5a
ig5a
ig5a
ig5a
ig5a
ig5a
sd1
sd1
id1
id1
sh1
md1
md1
db1

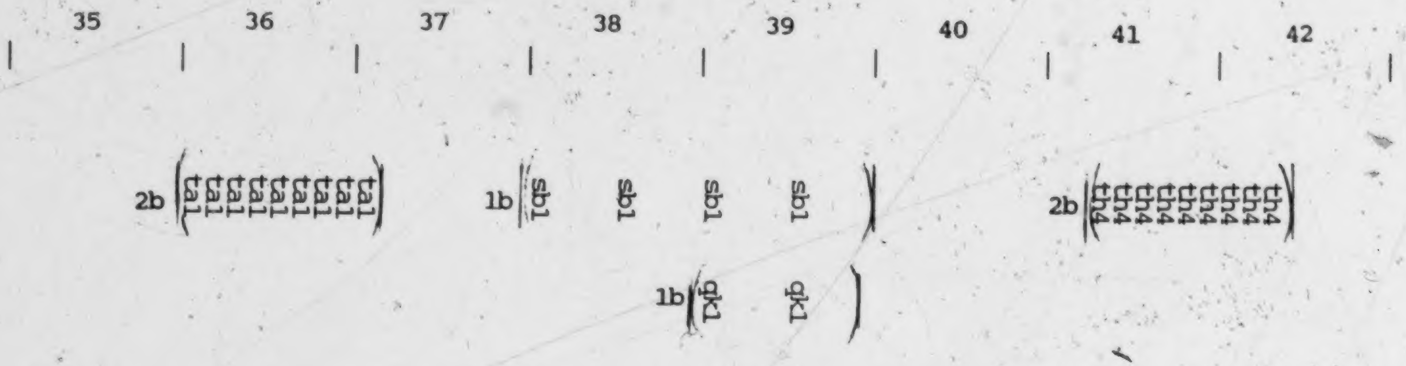
Appendix 2.15. Dance Q.

p. 4 of 16


26
27
28
29
30
31
32
33
34
4b
kv1
kv1
kv1
kv1
kv1
kv1
kv1
kv1
3g
6g
db1
sh1
md1
md1
db1
db1
oe4
oe4
ib15a
ib15a
ib15a
ib15a
?
?
?
1b
qb1
qb1

Appendix 2.15. Dance Q.

p. 5 of 16


35
36
37
38
39
40
41
42
2b
tal
tal
tal
tal
tal
tal
tal
tal
tal
1b
sb1
sb1
sb1
sb1
1b
qk1
qk1
2b
th4
th4
th4
th4
th4
th4
th4
th4
th4

Appendix 2.15. Dance Q.

p. 6 of 16

43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51

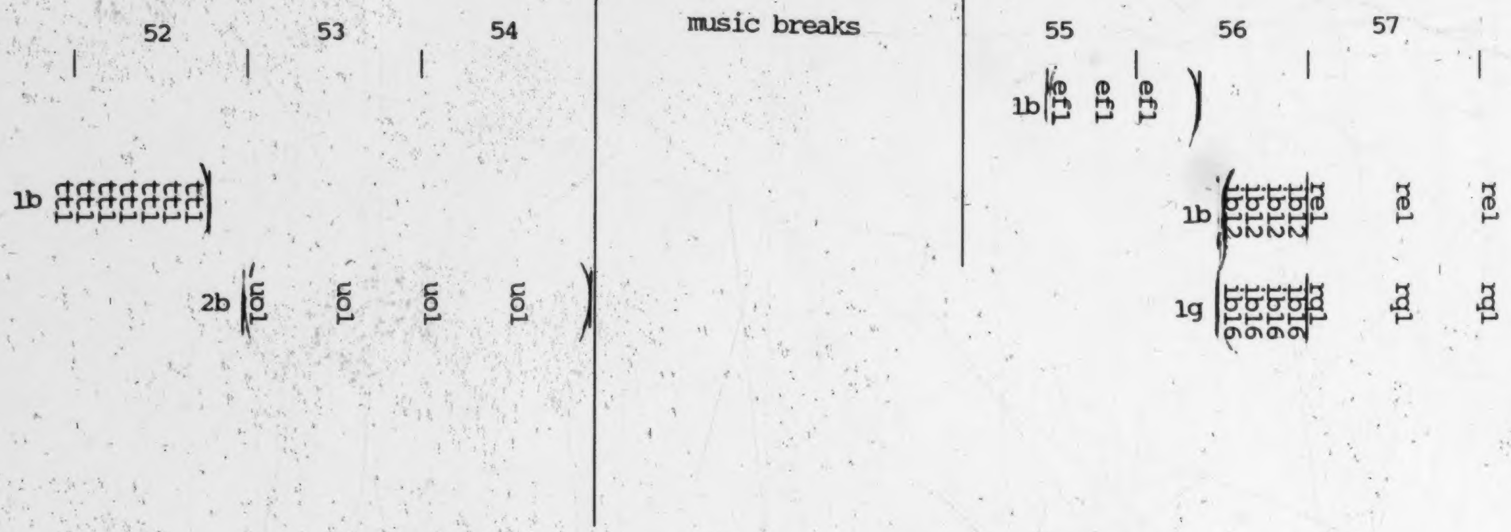
1b
af2a
af2a
af2a
af2a
af2a
af2a
af2a
af2a
af2a
af2a
af2a
af2a
af2a
af2a
af2a
af2a
af2a
af2a

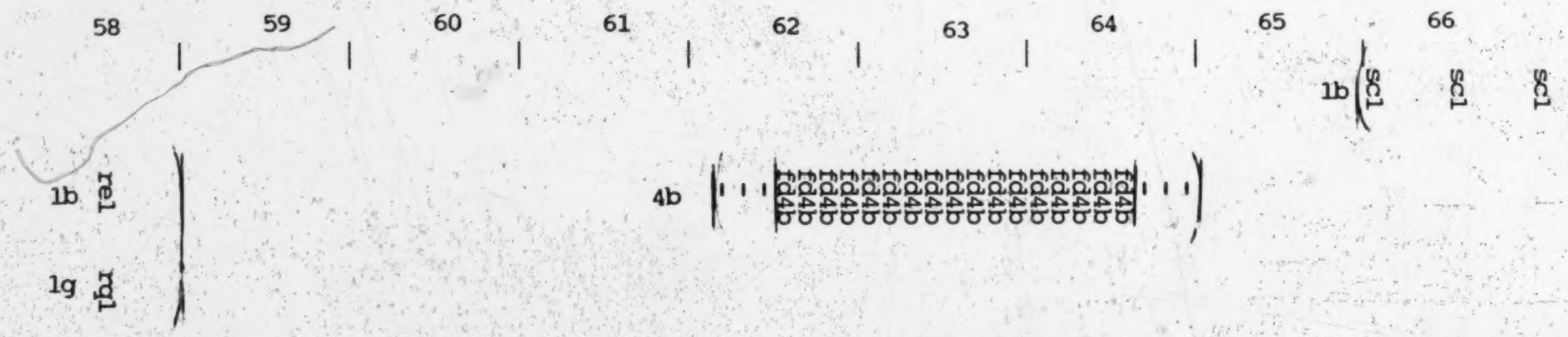
1b
tv1
tv1
tv1
tv1
tv1
tv1
tv1
tv1
tv1
tv1
tv1
tv1
tv1
tv1

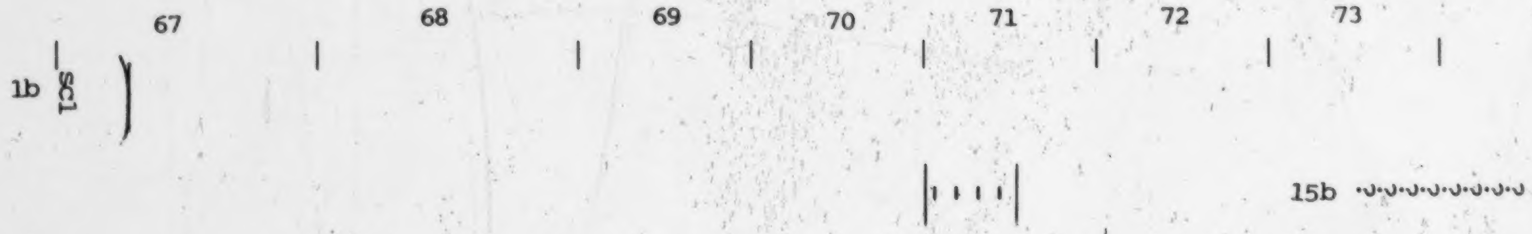
1b
tt1
tt1
tt1
tt1
tt1
tt1
tt1

Appendix 2.15. Dance Q.

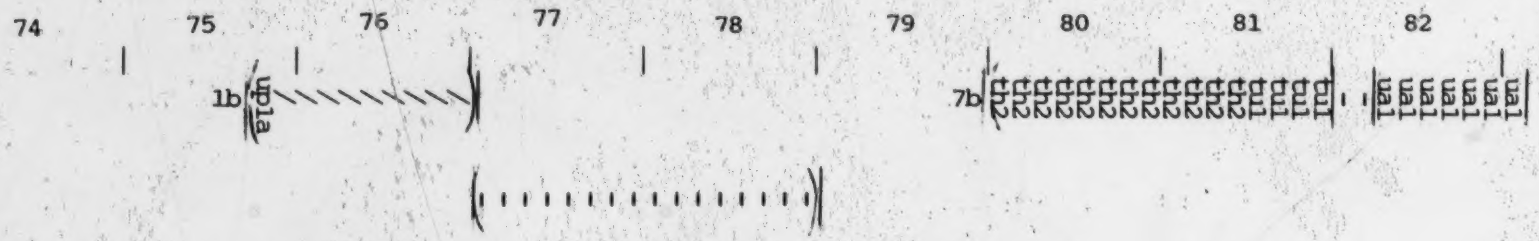
p. 7 of 16


52
53
54
1b
ttl
ttl
ttl
ttl
ttl
ttl
ttl
2b
uol
uol
uol
uol
music breaks
55
56
57
1b
efl
efl
efl
1b
ib12
ib12
ib12
ib12
rel
rel
rel
1g
ib16
ib16
ib16
ib16
rql
rql
rql

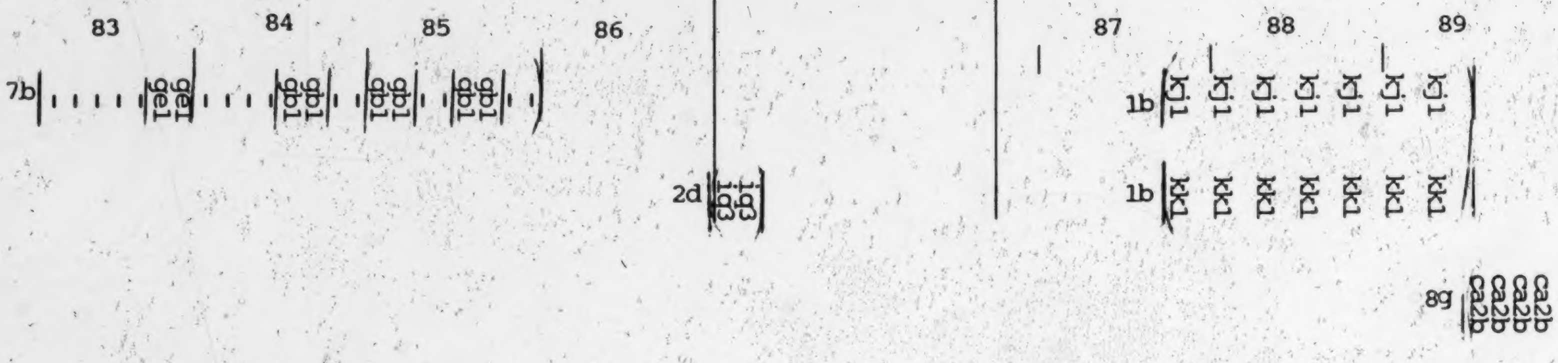

58
59
60
61
62
63
64
65
66
1b
re1
1g
rq1
4b
fd4b
fd4b
fd4b
fd4b
fd4b
fd4b
fd4b
fd4b
fd4b
fd4b
fd4b
fd4b
fd4b
fd4b
fd4b
fd4b
fd4b
1b
sc1
sc1
sc1

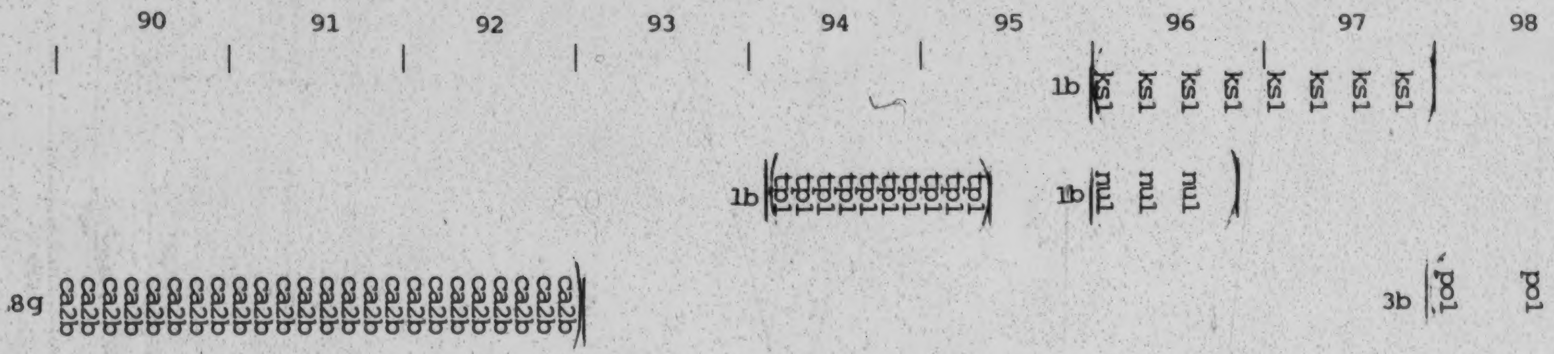

1b
sc1

Appendix 2.15. Dance Q. p. 10 of 16

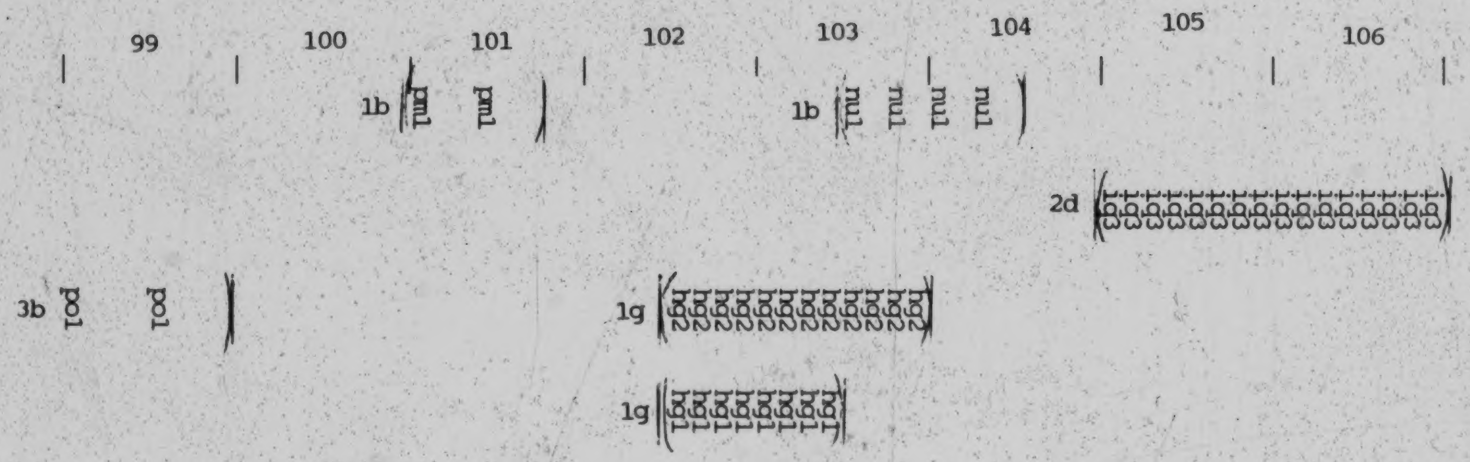

74
75
76
77
78
79
80
81
82
1b
upla
7b
th2
tul
ual

Appendix 2.15. Dance Q.

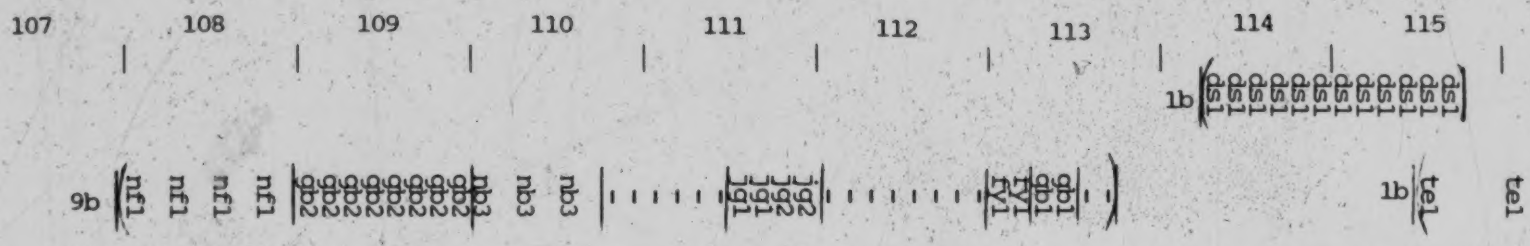

83
84
85
86
87
88
89
7b
ge1
ge1
gb1
gb1
gb1
gb1
gb1
gb1
2d
iq3
iq3
1b
kj1
kj1
kj1
kj1
kj1
kj1
kj1
1b
kk1
kk1
kk1
kk1
kk1
kk1
kk1
8g
ca2b
ca2b
ca2b
ca2b

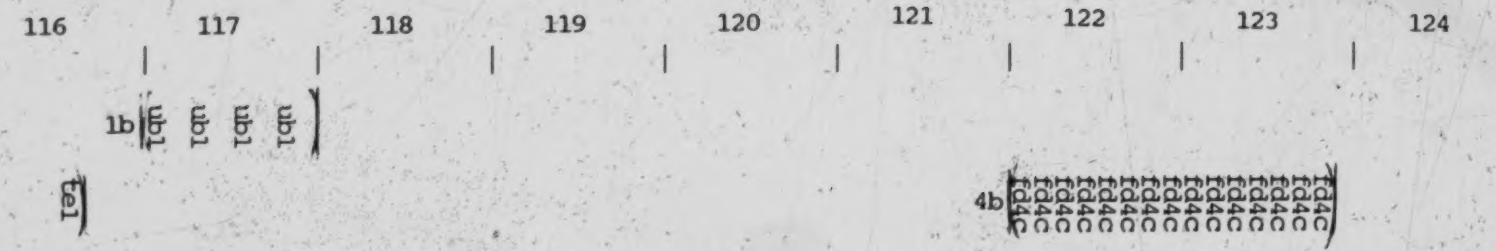

90
91
92
93
94
95
96
97
98
1b
ks1
ks1
ks1
ks1
ks1
ks1
ks1
ks1
1b
tpl
tpl
tpl
tpl
tpl
tpl
tpl
tpl
tpl
tpl
1b
nul
nul
nul
.8g
ca2b
3b
pol
pol

Appendix 2.15. Dance Q. p. 13 of 16


99
100
101
102
103
104
105
106
1b
pml
pml
1b
nul
nul
nul
nul
2d
iq3
3b
pol
pol
1g
hg2
1g
hg1

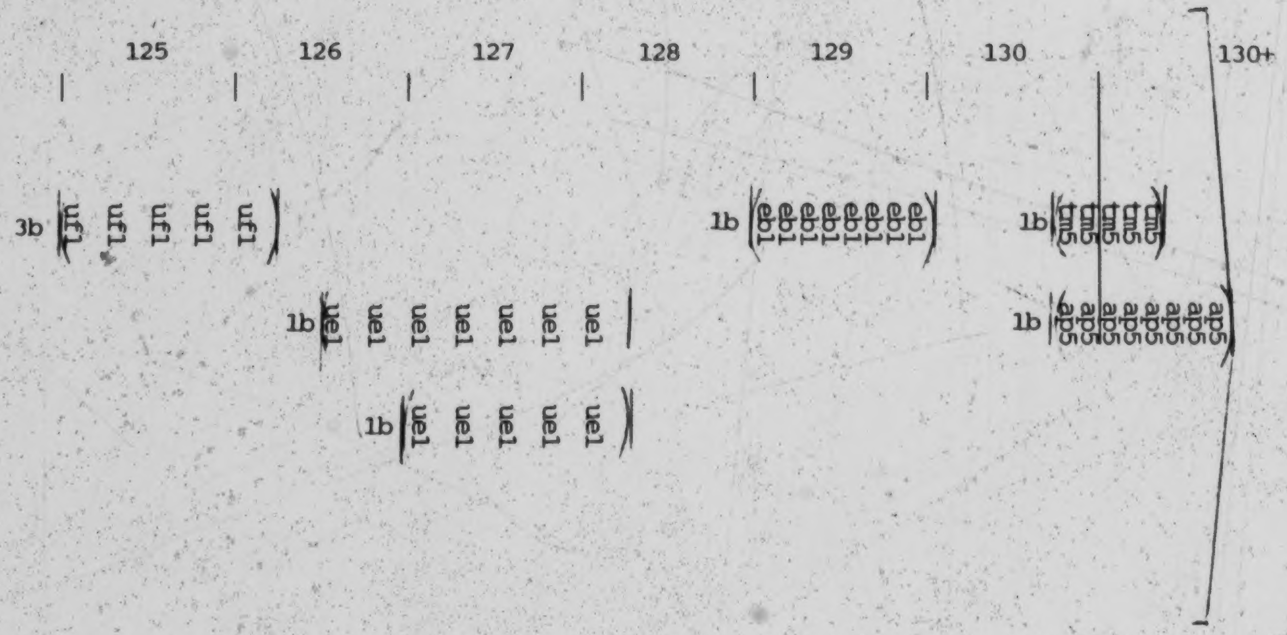
Appendix 2.15. Dance Q.


107
108
109
110
111
112
113
114
115
1b
ds1
ds1
ds1
ds1
ds1
ds1
ds1
ds1
ds1
ds1
ds1
ds1
9b
nf1
nf1
nf1
nf1
gb2
gb2
gb2
gb2
gb2
gb2
gb2
gb2
nb3
nb3
nb3
jg1
jg1
jg2
jg2
fy1
fy1
gb1
gb1
1b
tel
tel


116
117
118
119
120
121
122
123
124
1b
ubl
ubl
ubl
ubl
tel
4b
fd4c
fd4c
fd4c
fd4c
fd4c
fd4c
fd4c
fd4c
fd4c
fd4c
fd4c
fd4c
fd4c
fd4c
fd4c

Appendix 2.15. Dance Q.

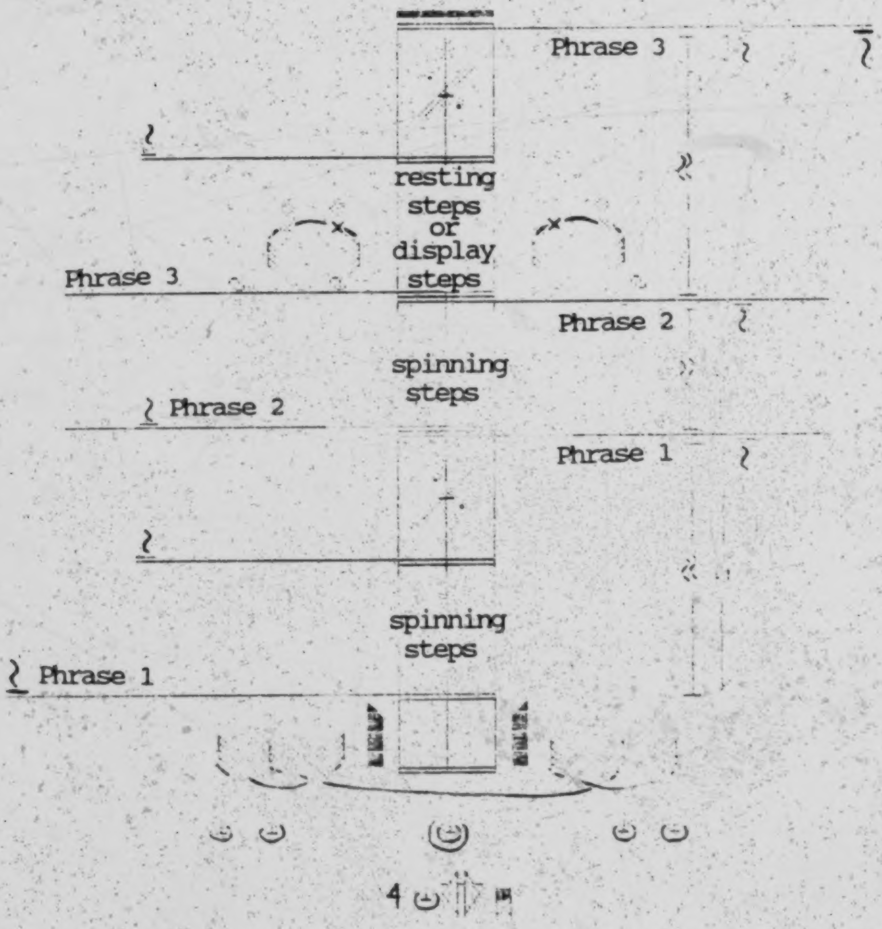
p. 16 of 16


125
126
127
128
129
130
130+
3b
ufl
ufl
ufl
ufl
ufl
1b
uel
uel
uel
uel
uel
uel
uel
1b
uel
uel
uel
uel
uel
1b
ebl
ebl
ebl
ebl
ebl
ebl
ebl
ebl
1b
tm5
tm5
tm5
tm5
tm5
1b
ap5
ap5
ap5
ap5
ap5
ap5
ap5
ap5

APPENDIX 3.1A

PRESCRIPTIVE NOTATION OF DANCE A:

EARLY SOCIAL KOLOMYIKA


Phrase 3
resting steps or display steps
Phrase 3
Phrase 2
spinning steps
Phrase 2
Phrase 1
spinning steps
Phrase 1
4

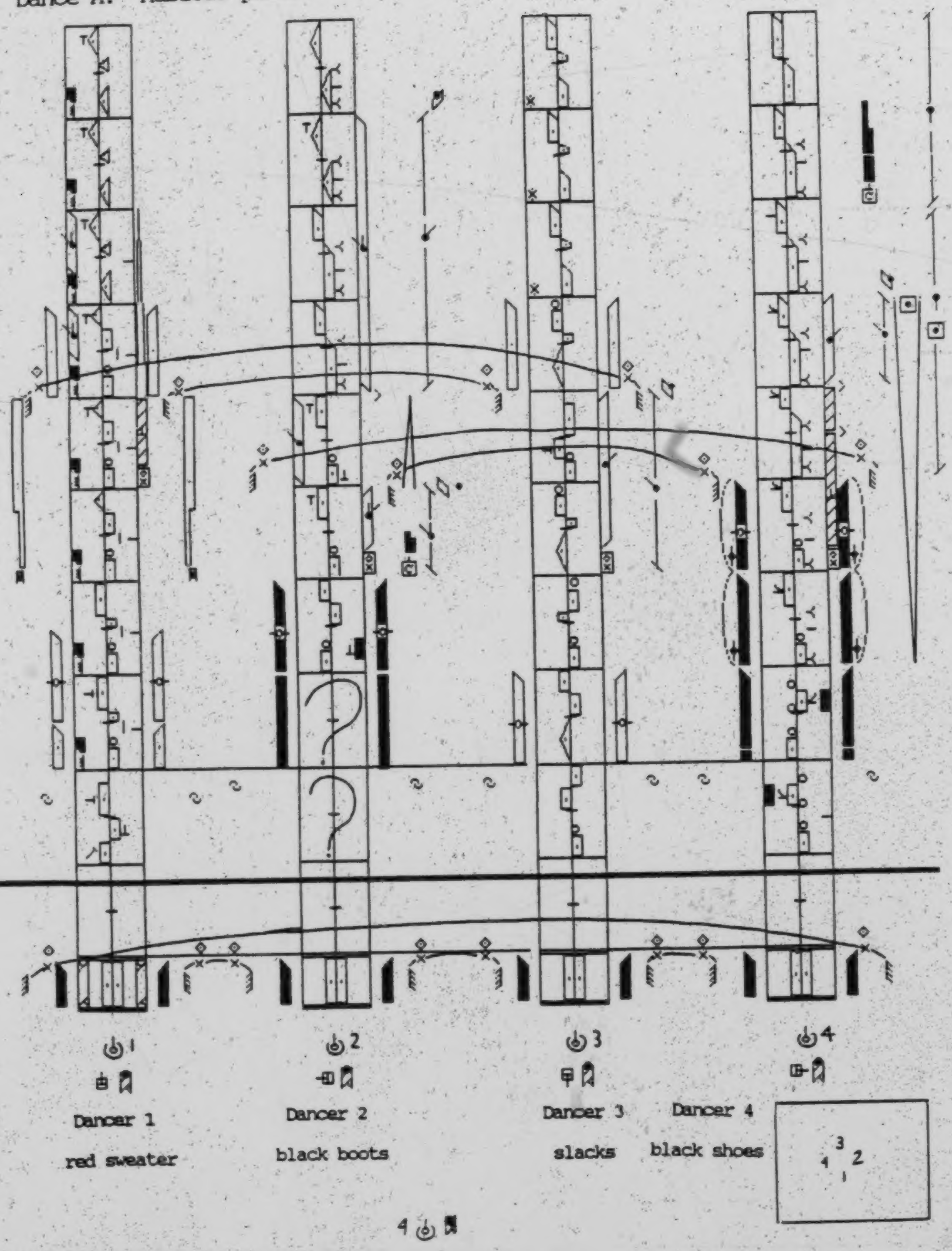
The spinning steps include "rivna" (ea1, eh1, ei1, ej1, ek1, fc1, fd2, fe1, ff1), "kolomyikovyi skok" (gm1, gp1, gv1, gw1, gw2, ha1, hb1, hb2, hr1), "dorizhka" (bv2a, bv6, ca6, ck1).
The resting steps include "resting step 1" (gq1, gq2, gr1, gs1a, gs1b, gt1, hc1), "resting step 2" (he1, hf1, ib2, ib3a, ii2), "step-touch" (fm1, fn1, fo2a, fo2b), "side step" (al1, al2, bm3, in1).
The display steps include "tynok" (ij2), "vykhyliasnyk" (on1, jq1), "pletennia" (ch1, jm1), "uhynennia skladna" (nk1), "two gestures" (dc1).

APPENDIX 3.1B

DESCRIPTIVE NOTATION OF DANCE A

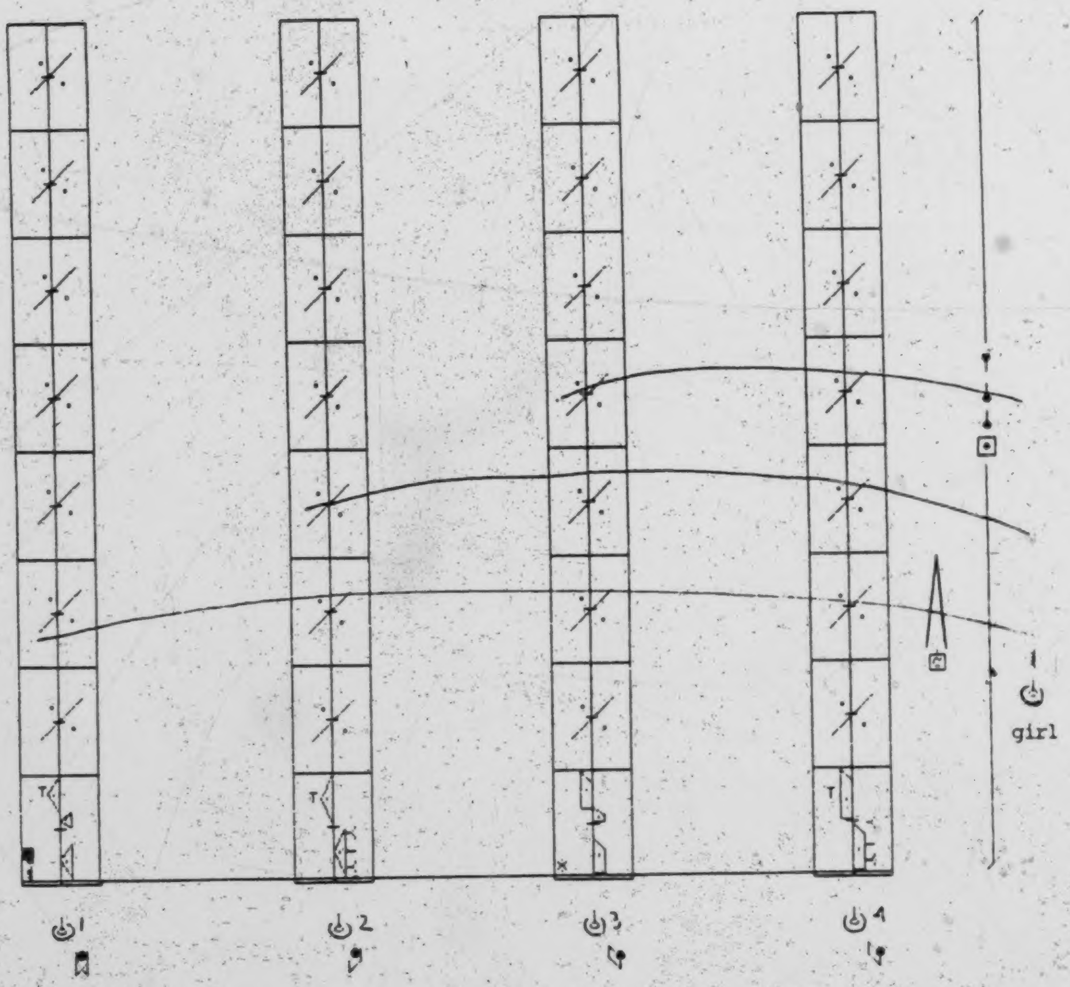
EARLY SOCIAL KOLOMYIKA

Dance A. Musical phrase 1.

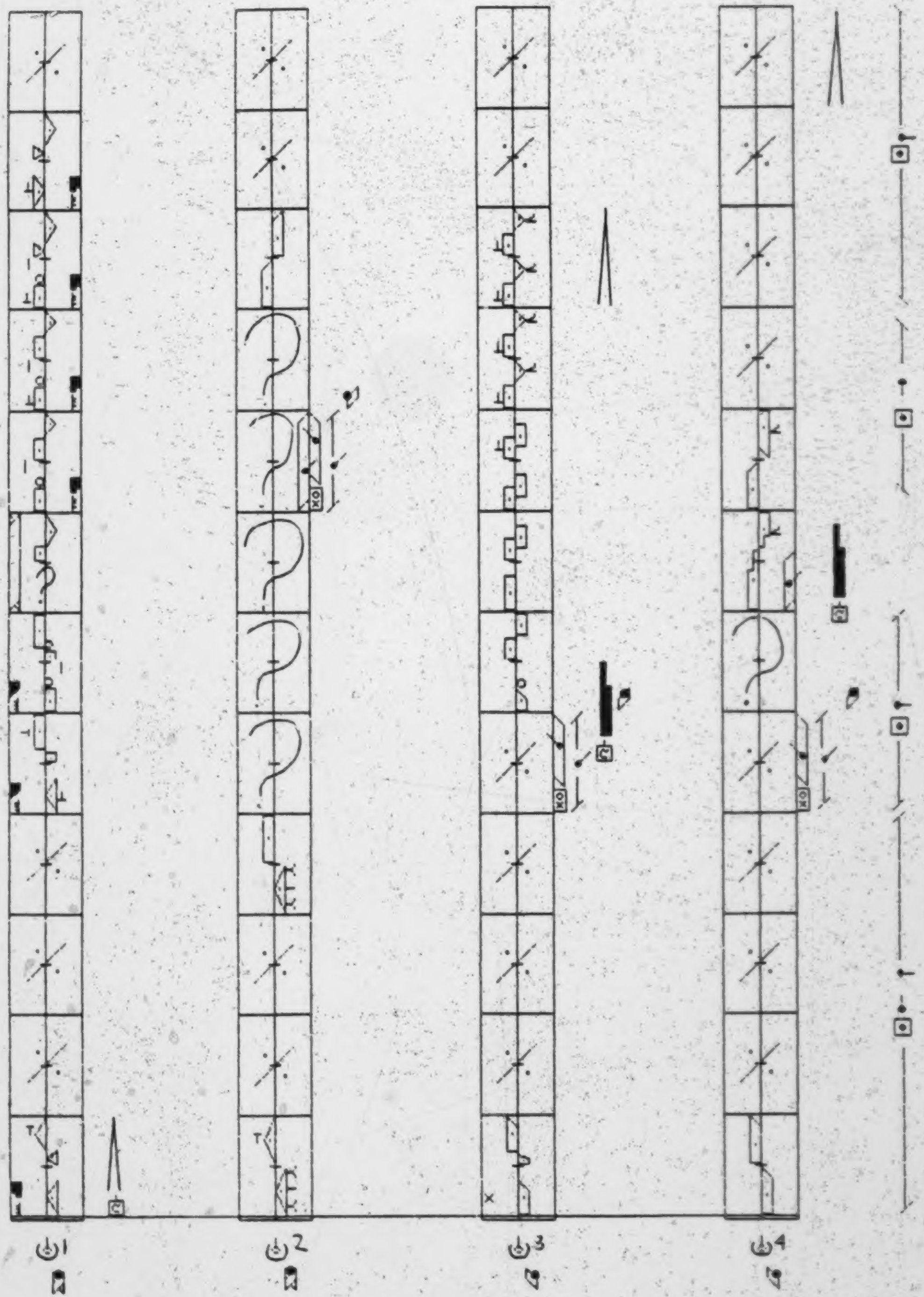


1
2
3
4
Dancer 1
red sweater
Dancer 2
black boots
Dancer 3
slacks
Dancer 4
black shoes
3
4
2
1
4

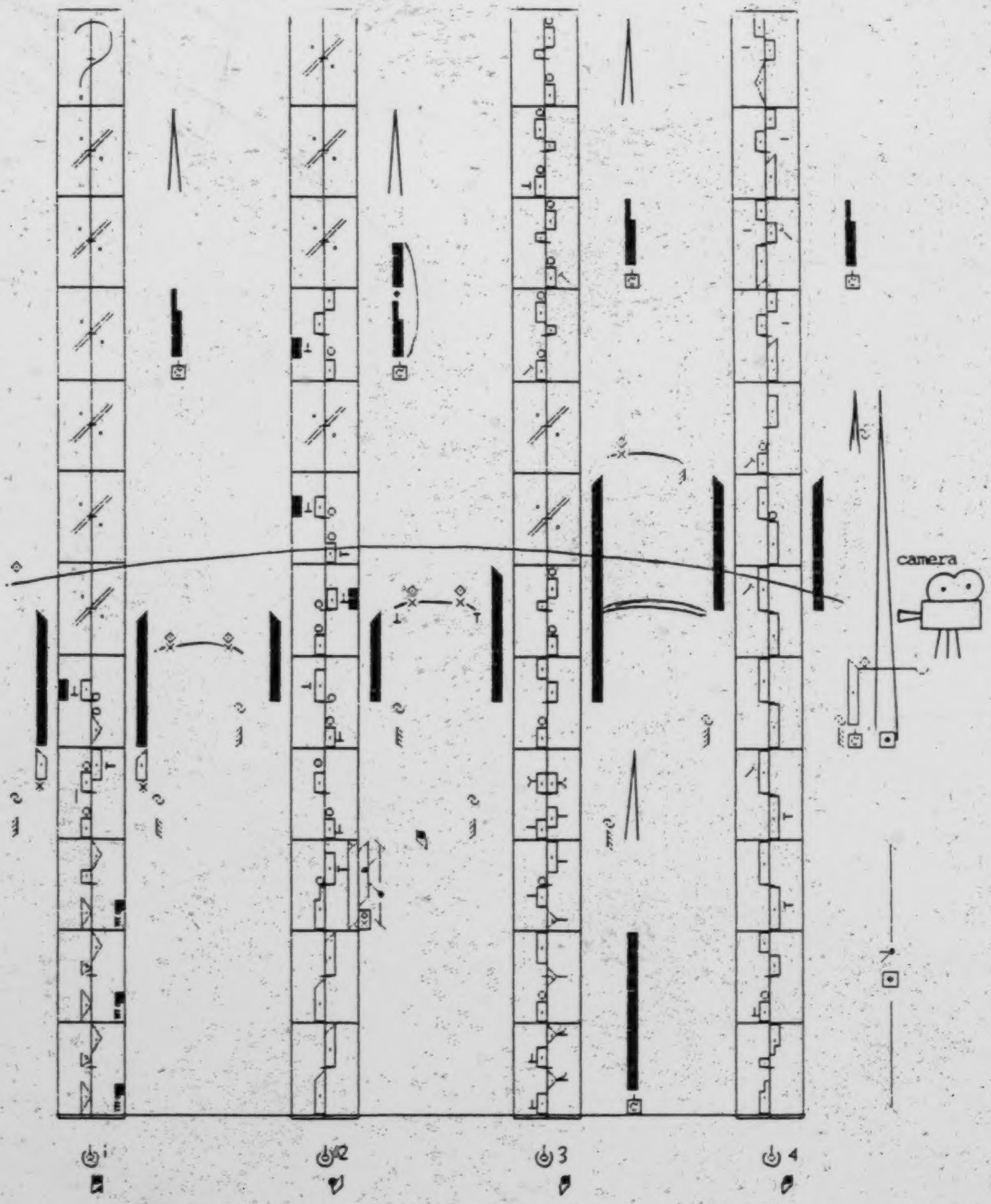
Dance A. Musical phrase 2.


1
2
3
4
girl
T
T
T
×

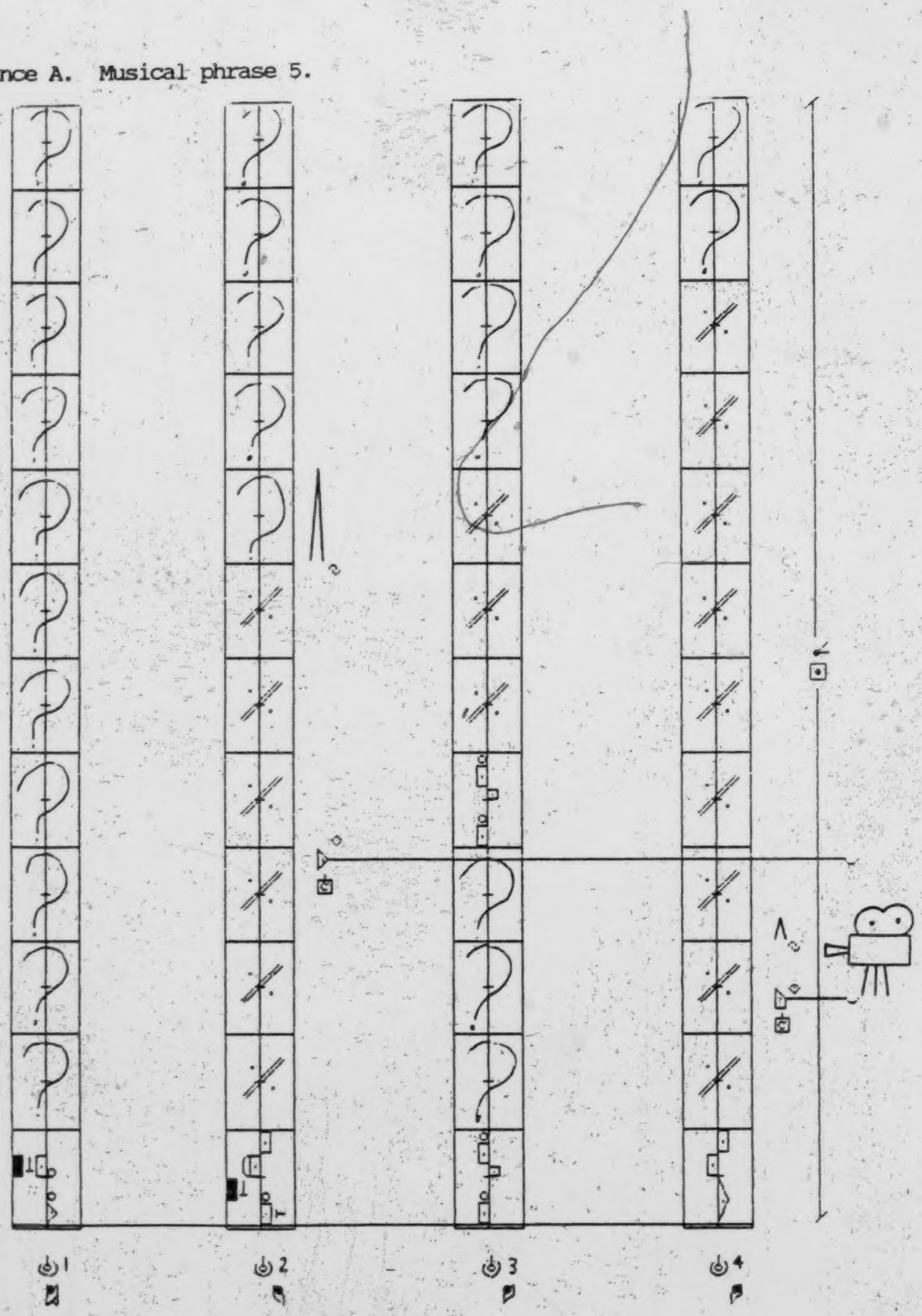
Dance A. Musical phrase 3.



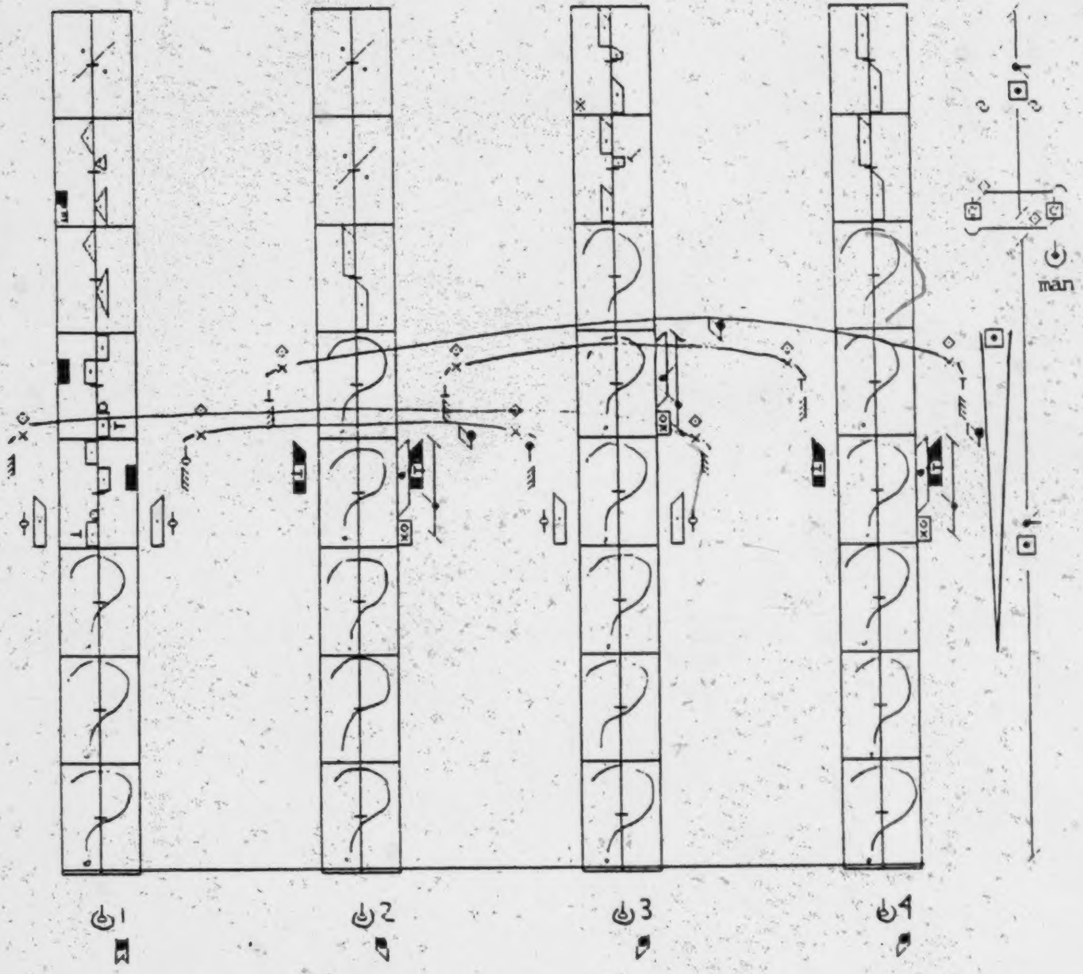
Dance A. Musical phrase 4.


camera
1
2
3
4

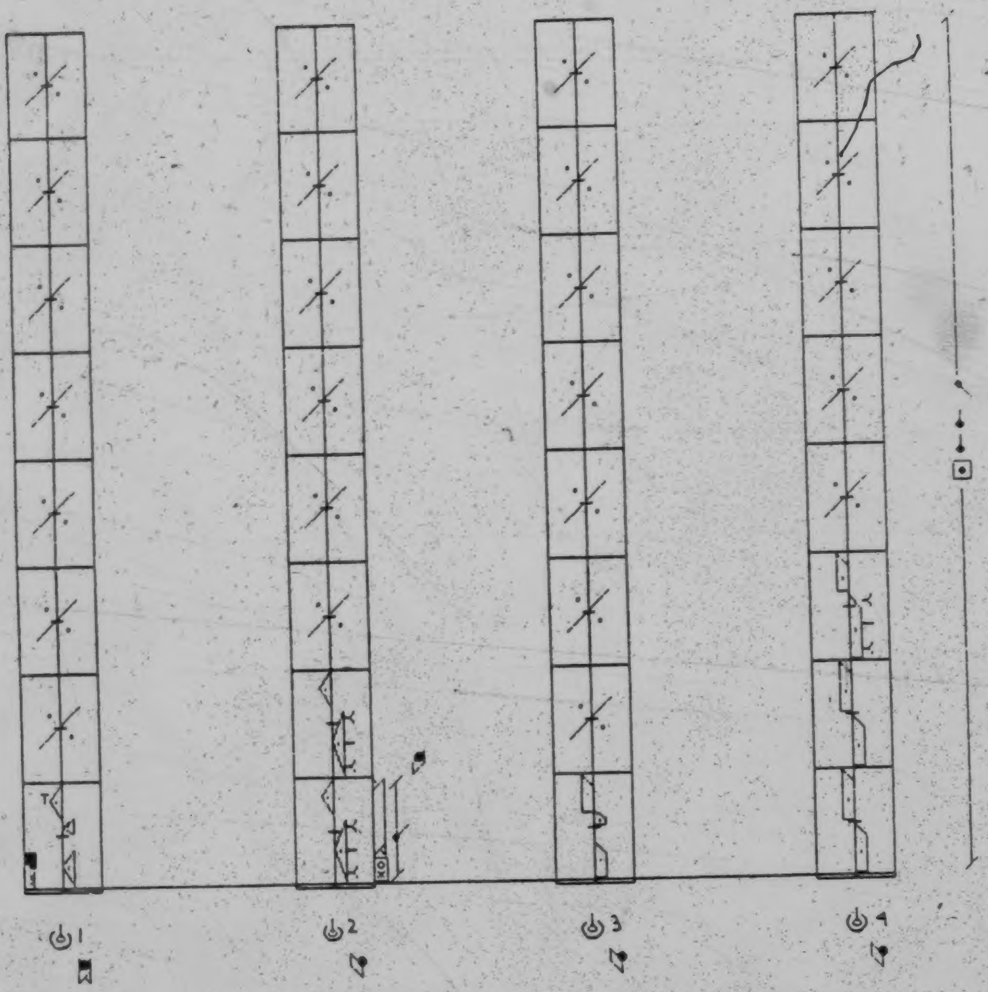
Dance A. Musical phrase 5.



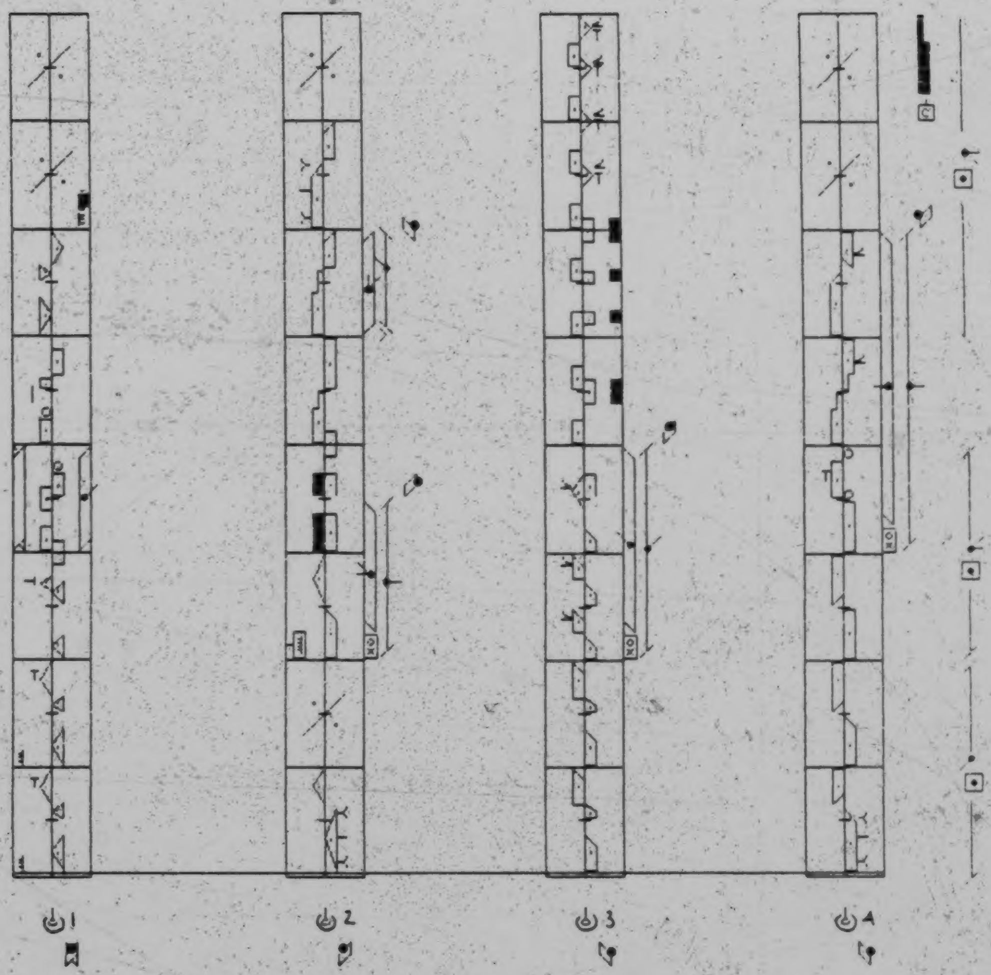
Dance A. Musical phrase 6.



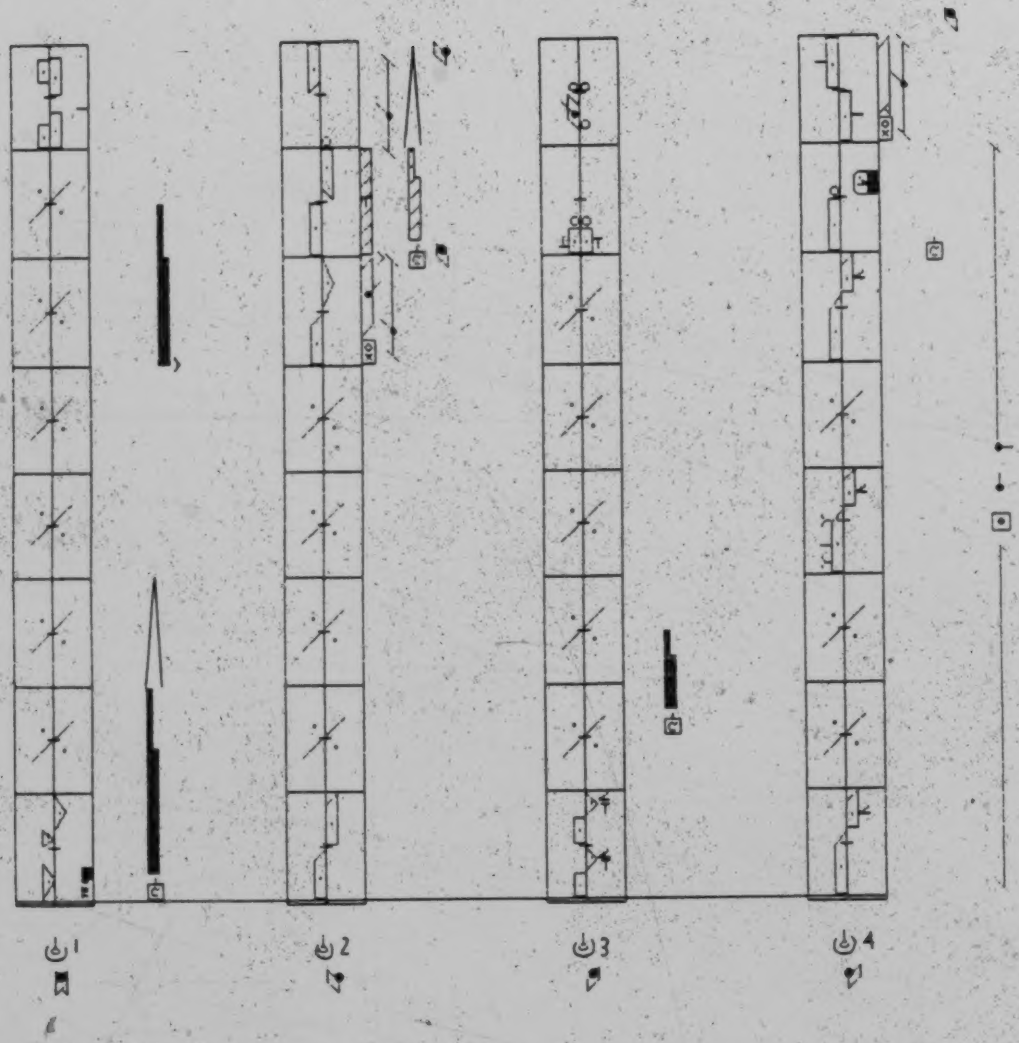
Dance A. Musical phrase 7.



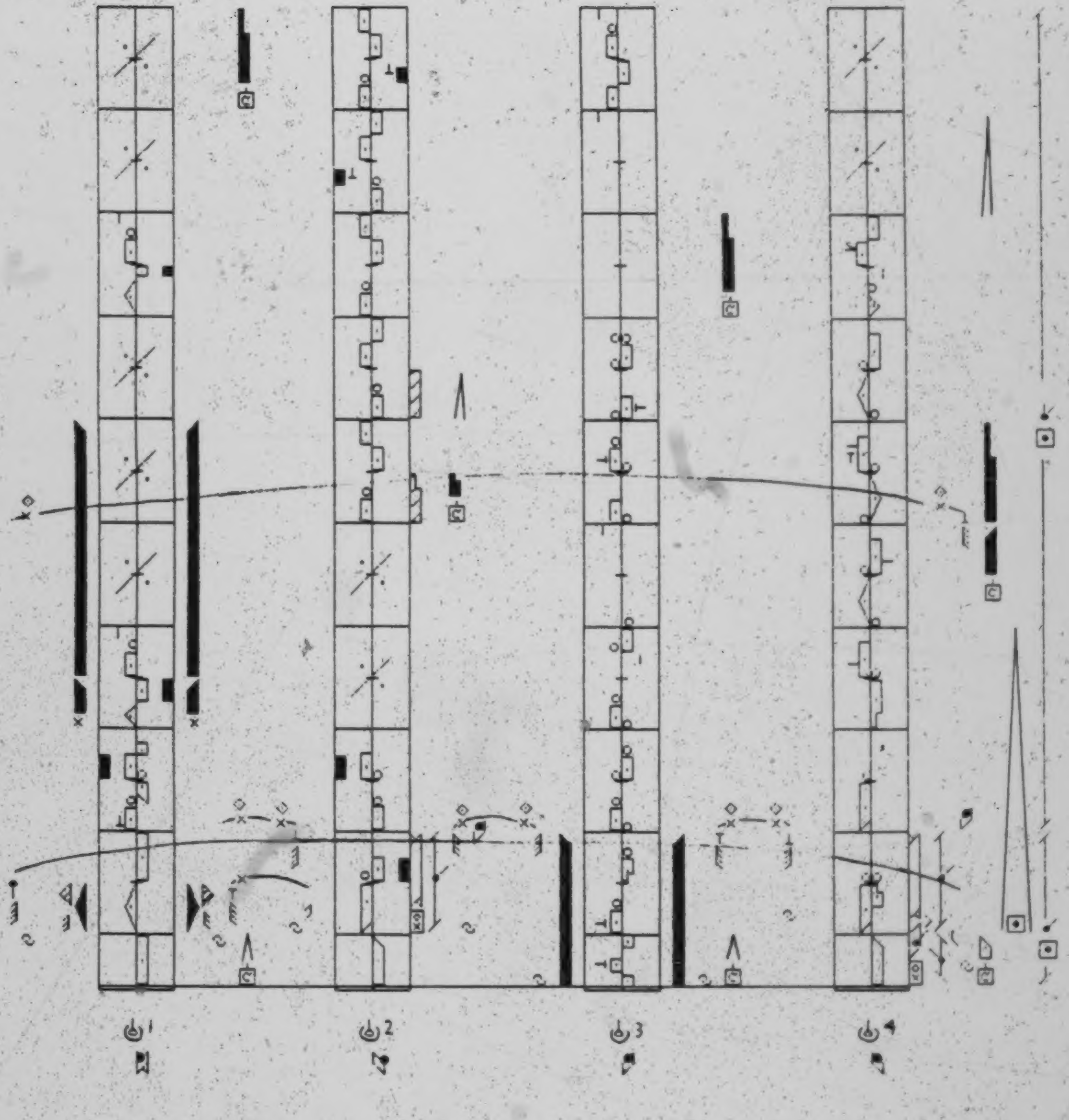
Dance A. Musical phrase 8.



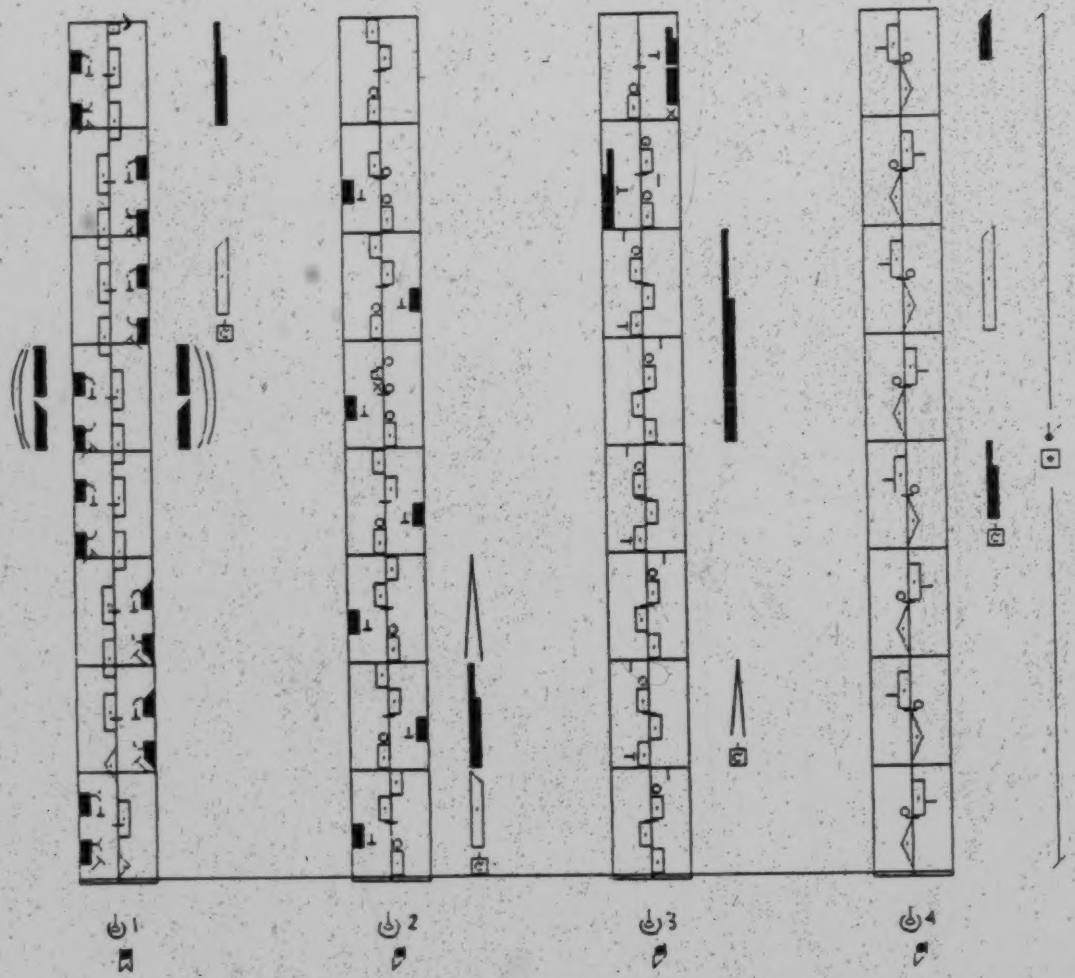
Dance A. Musical phrase 9.



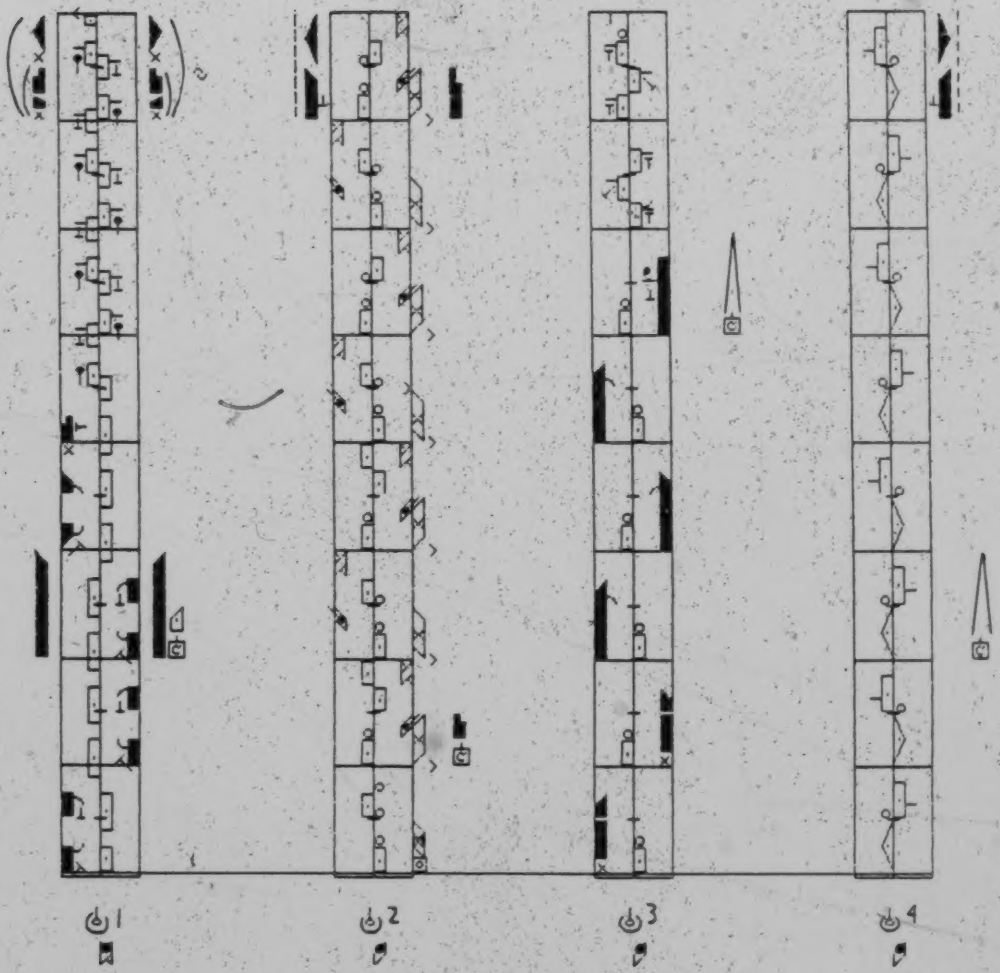
Dance A. Musical phrase 10.



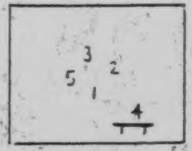
Dance A. Musical phrase 11.

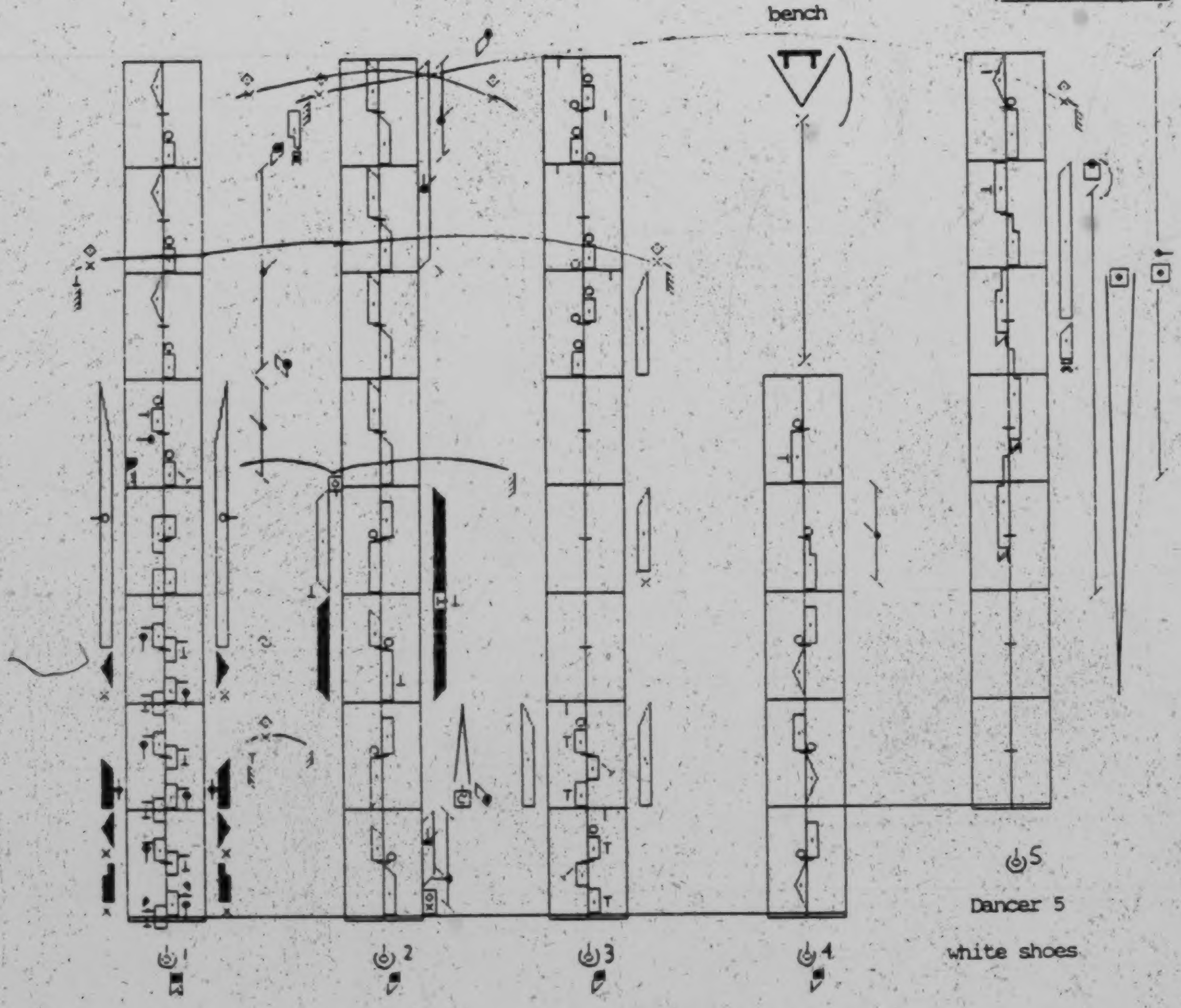


Dance A. Musical phrase 11 (cont'd).

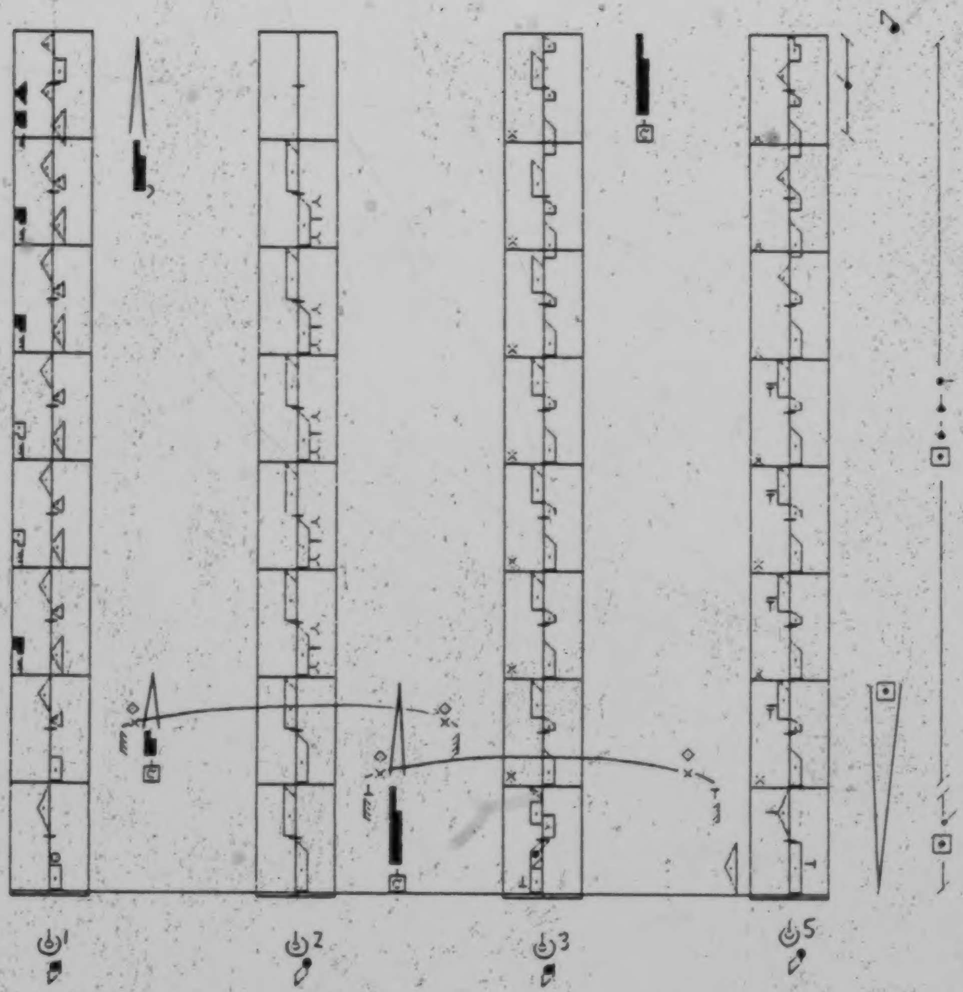


Dance A. Musical phrase 12.

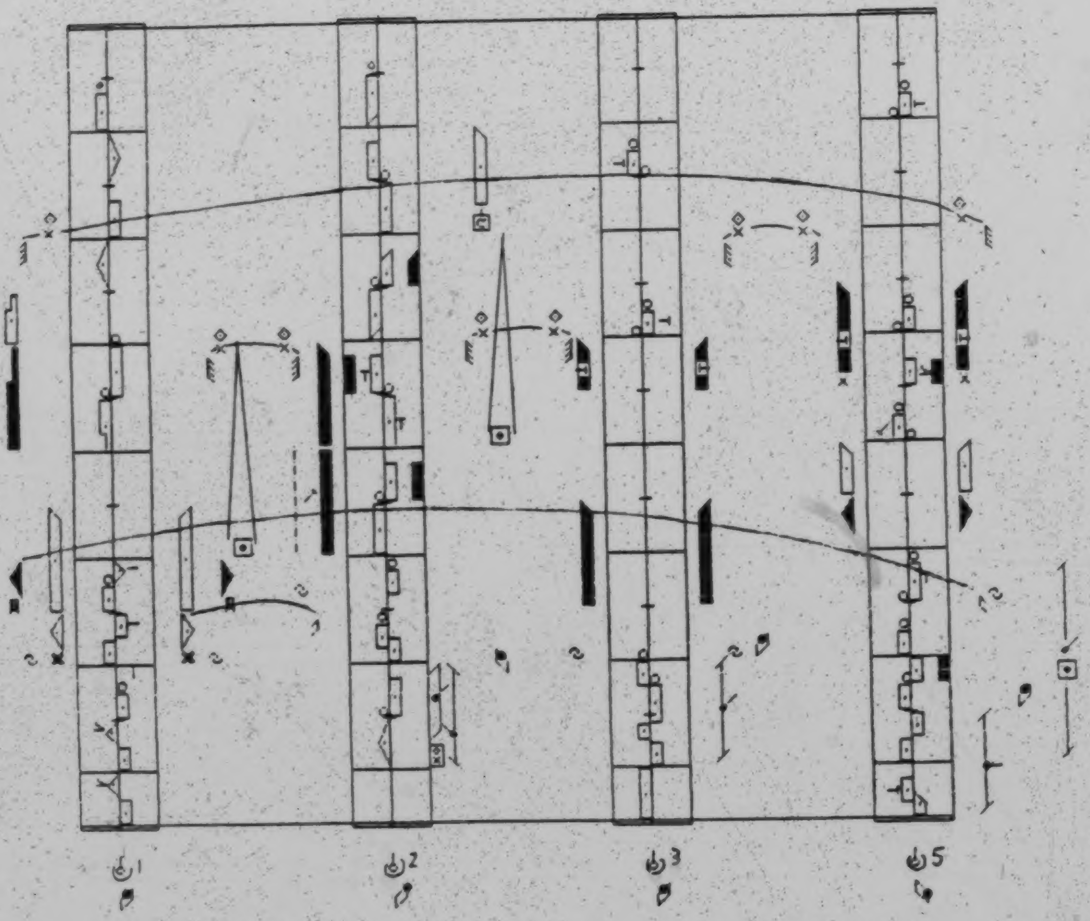



bench
1
2
3
4
5
Dancer 5
white shoes

Dance A. Musical phrase 13.



Dance A. Musical phrase 14.

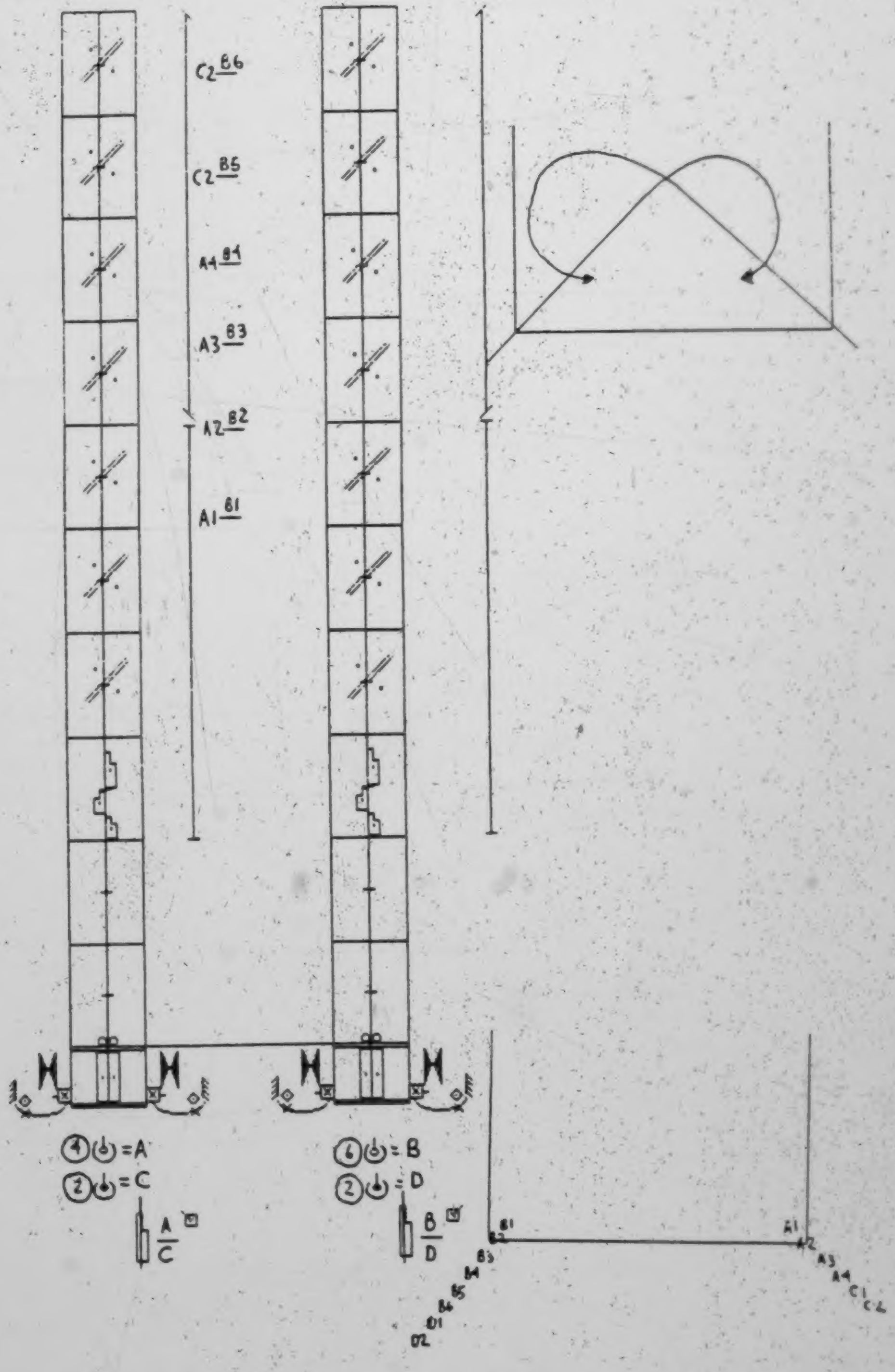


APPENDIX 3.2A

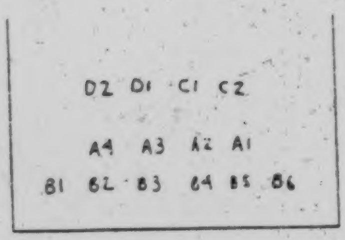
PRESCRIPTIVE NOTATION OF DANCE G

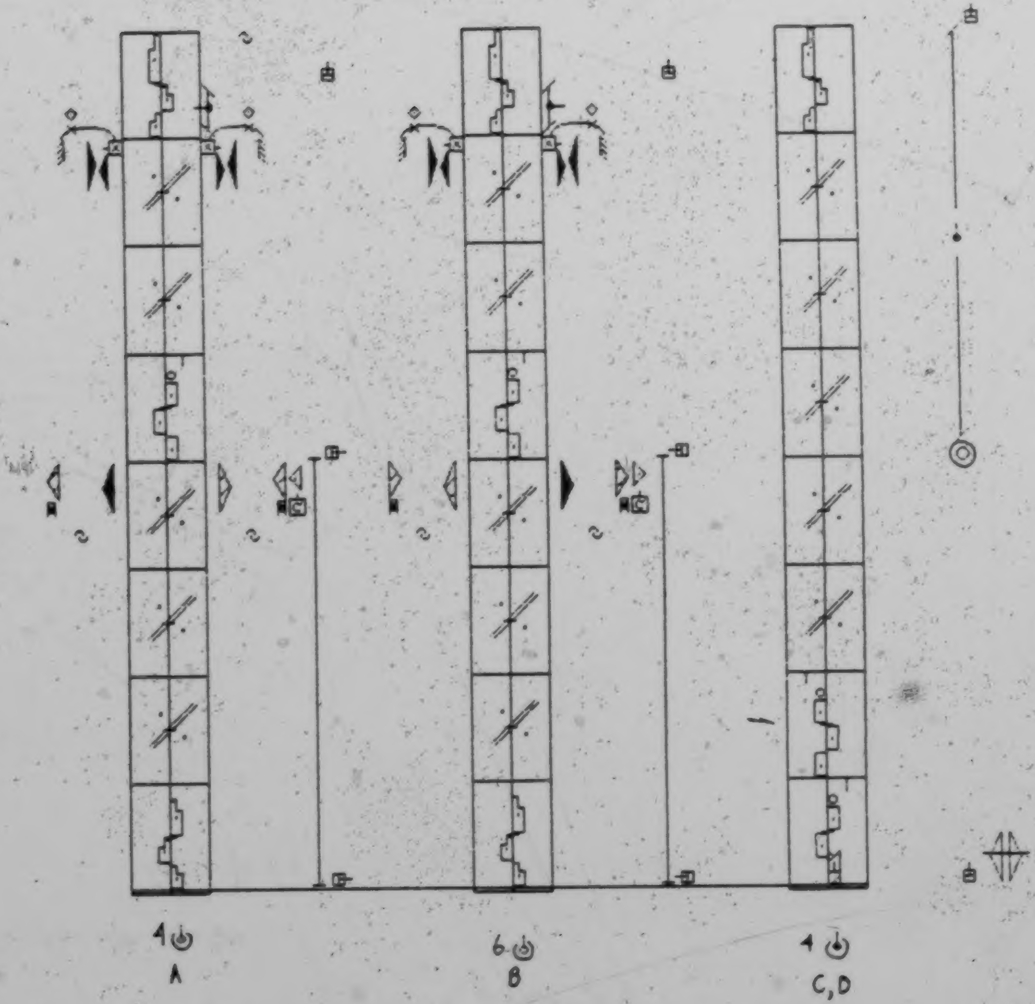
CHILDREN'S KOLOMYIKA

Dance G. Musical phrase 1.

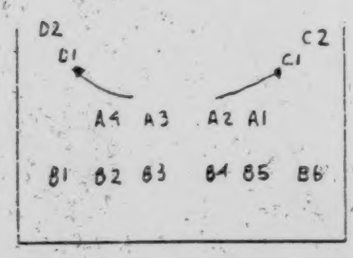

C2 B6
C2 B5
A4 B4
A3 B3
A2 B2
A1 B1
④ = A
② = C
⑥ = B
② = D
A/C
B/D
B1
B2
B3
B4
B5
B6
D1
D2
A1
A2
A3
A4
C1
C2

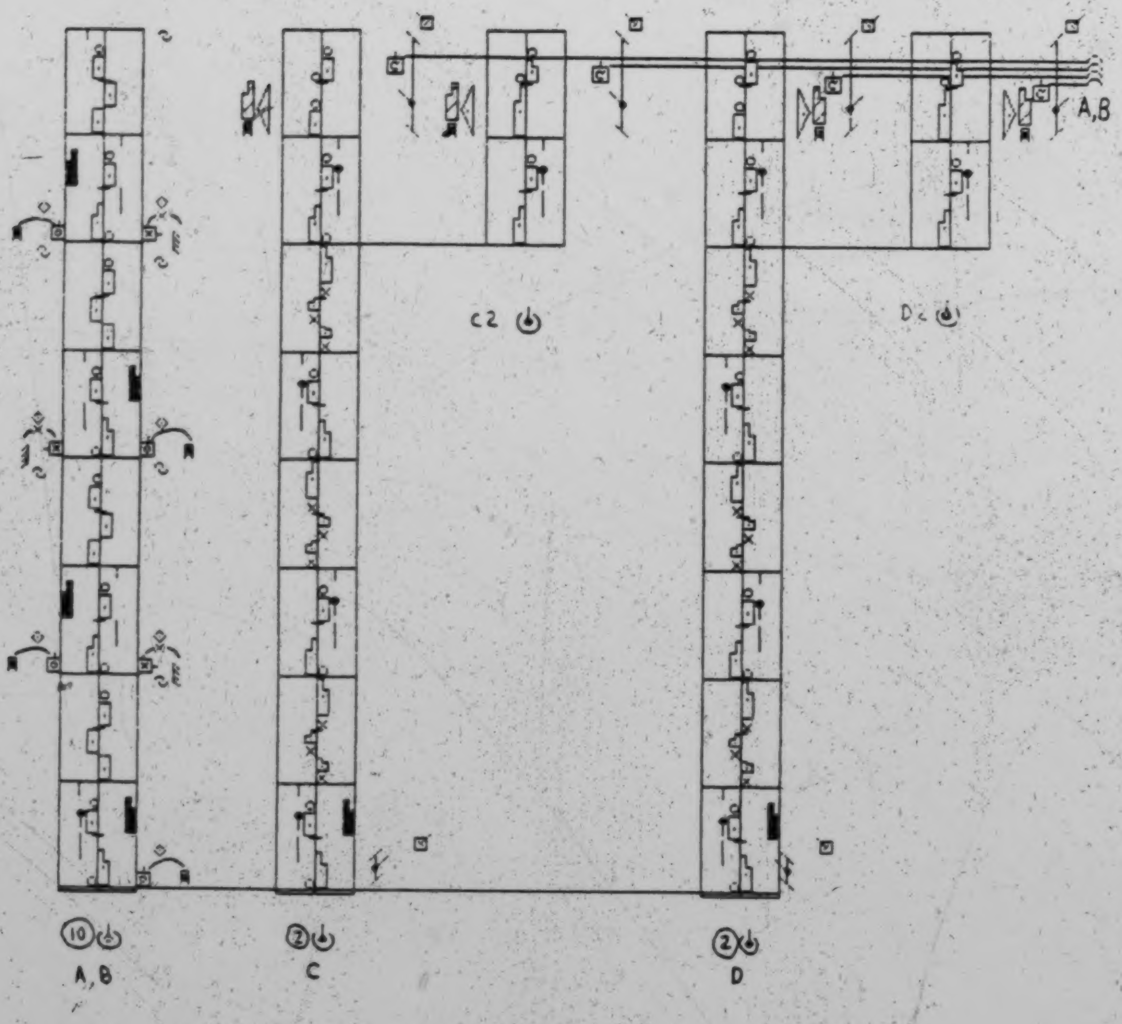
Dance G. Musical phrase 2.


D2 D1 C1 C2
A4 A3 A2 A1
B1 B2 B3 B4 B5 B6

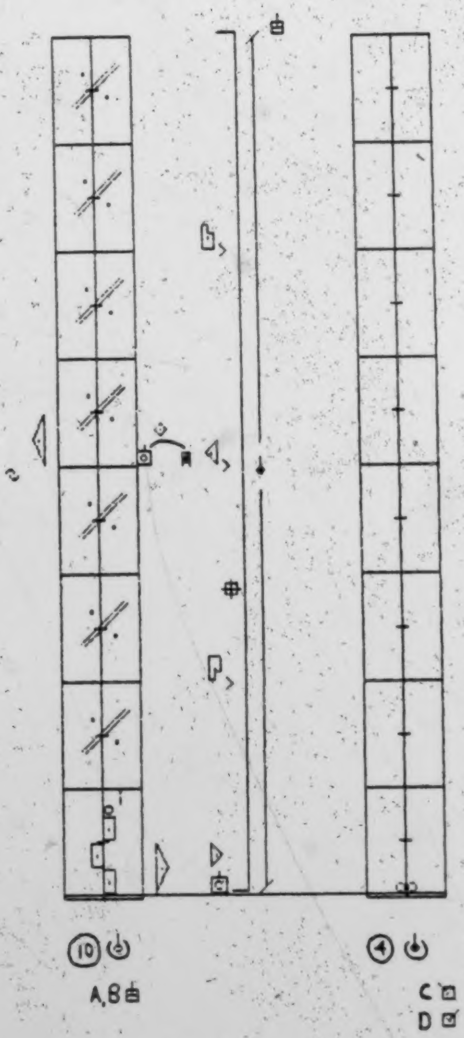


Dance G. Musical phrase 3.

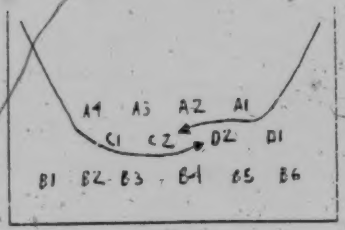

D2
D1
C2
C1
A4 A3 A2 A1
B1 B2 B3 B4 B5 B6

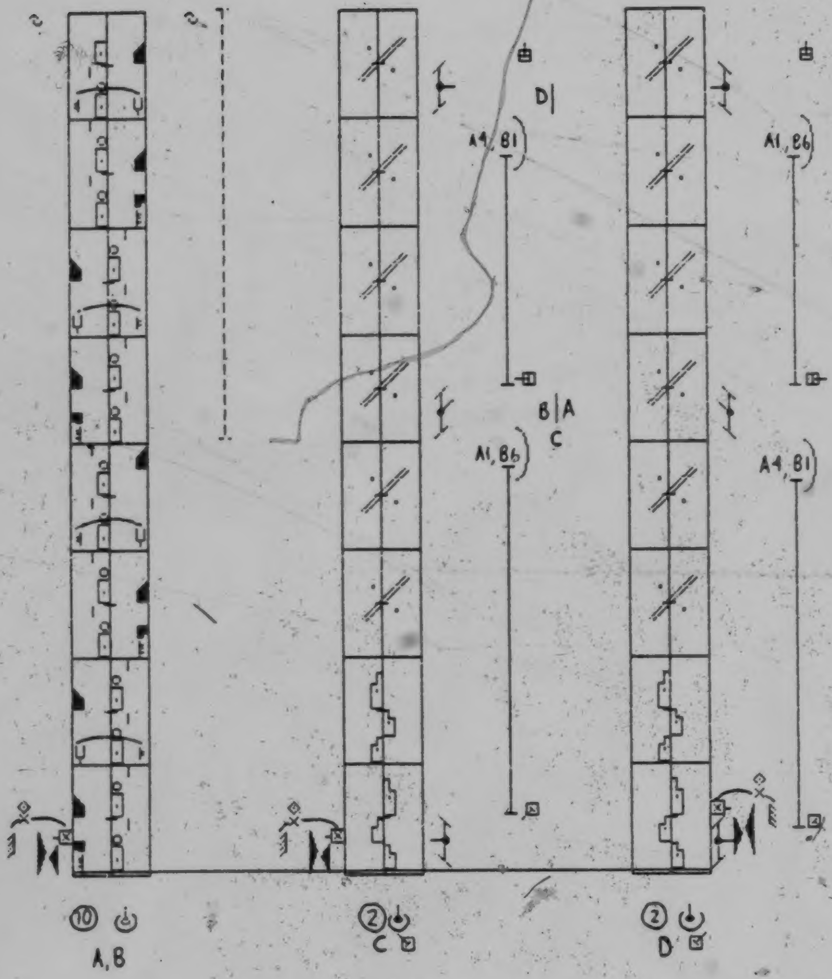

A,B
C2
D2
⑩
A,B
②
C
②
D

Dance G. Musical phrase 4.

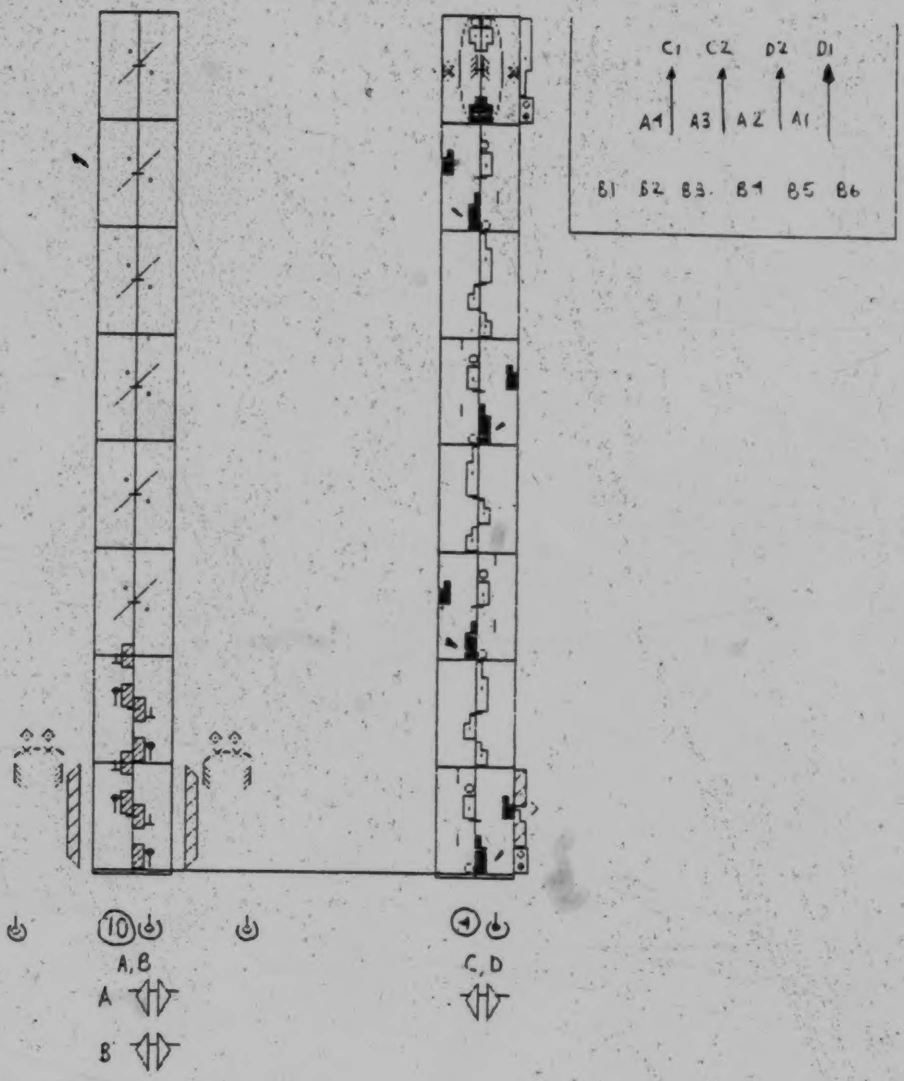


Dance G. Musical phrase 5.

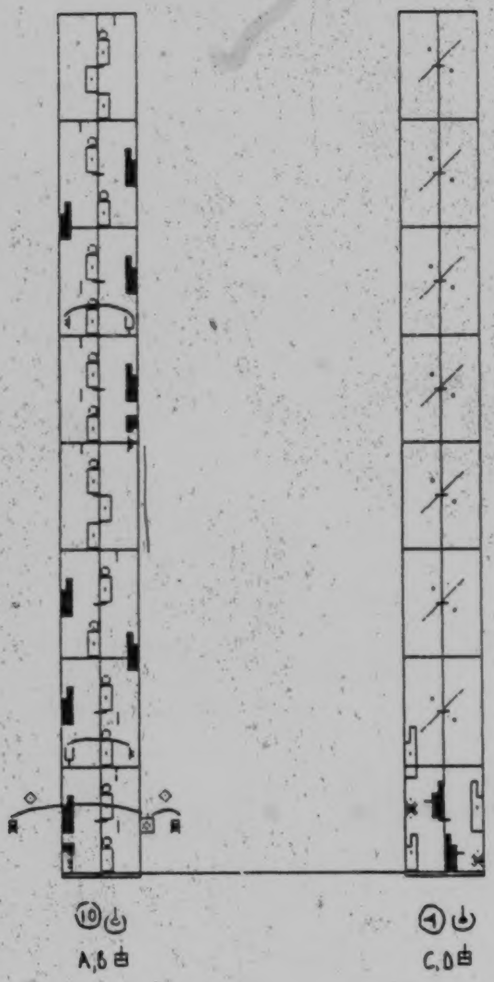

A4 A3 A2 A1
C1 C2 D2 D1
B1 B2 B3 B4 B5 B6


D|
A4, B1
B|A
C
A1, B6
C|
A1, B6
A|B
D
A4, B1
⑩
A, B
②
C
②
D

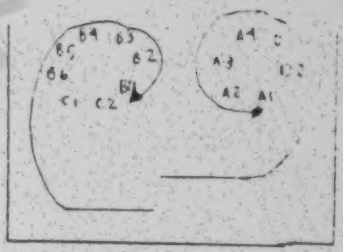
Dance G. Musical phrase 6.

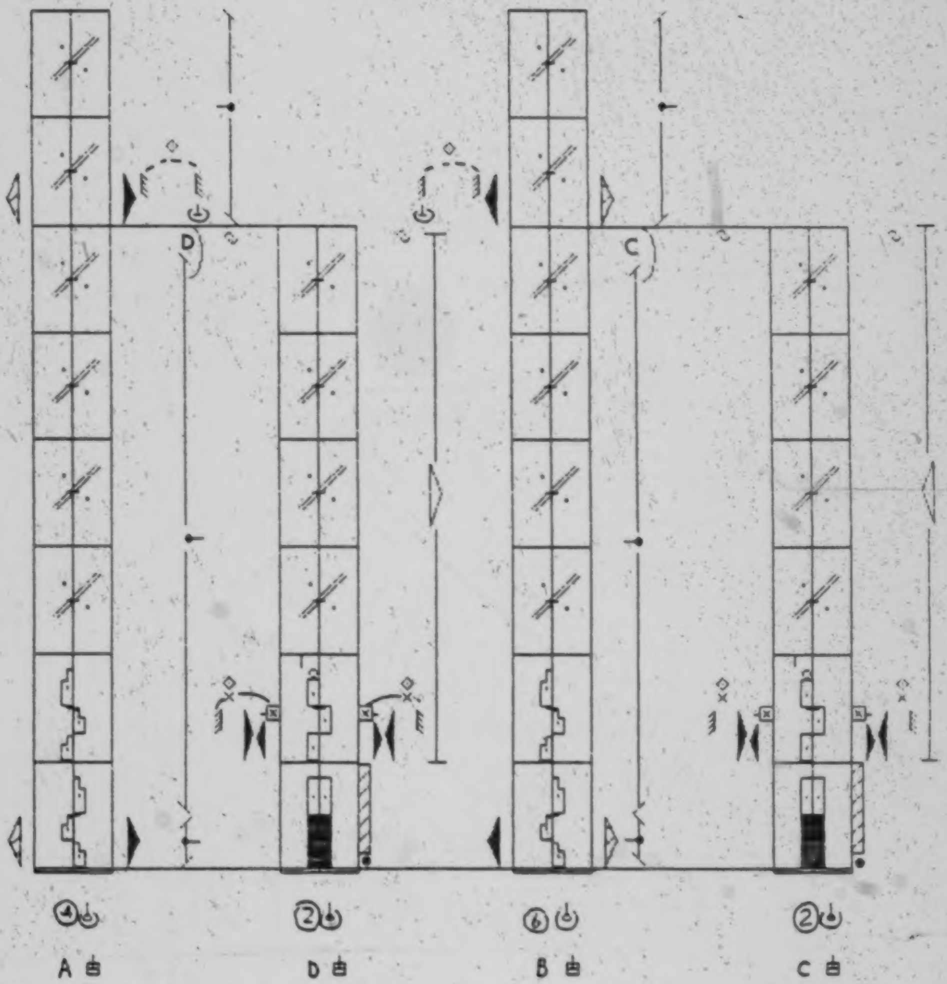

C1 C2 D2 D1
A4 A3 A2 A1
B1 B2 B3 B4 B5 B6
10
A, B
A
B
C, D

Dance G. Musical phrase 7.

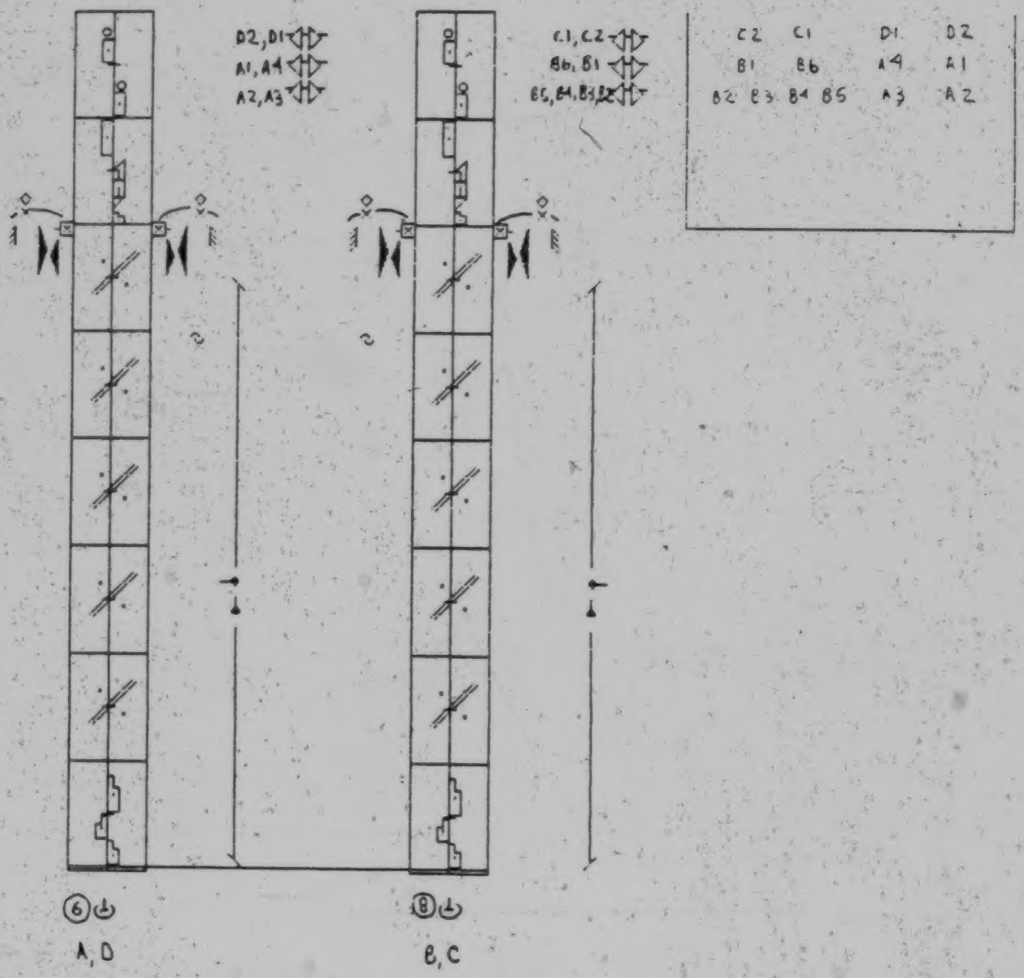


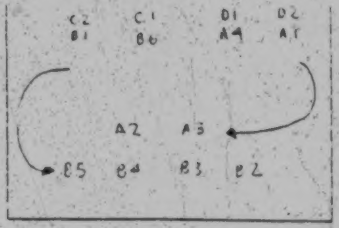
Dance G. Musical phrase 8.


B5
B4
B3
B2
B6
B1
C1
C2
A4
C
A3
C2
A2
A1

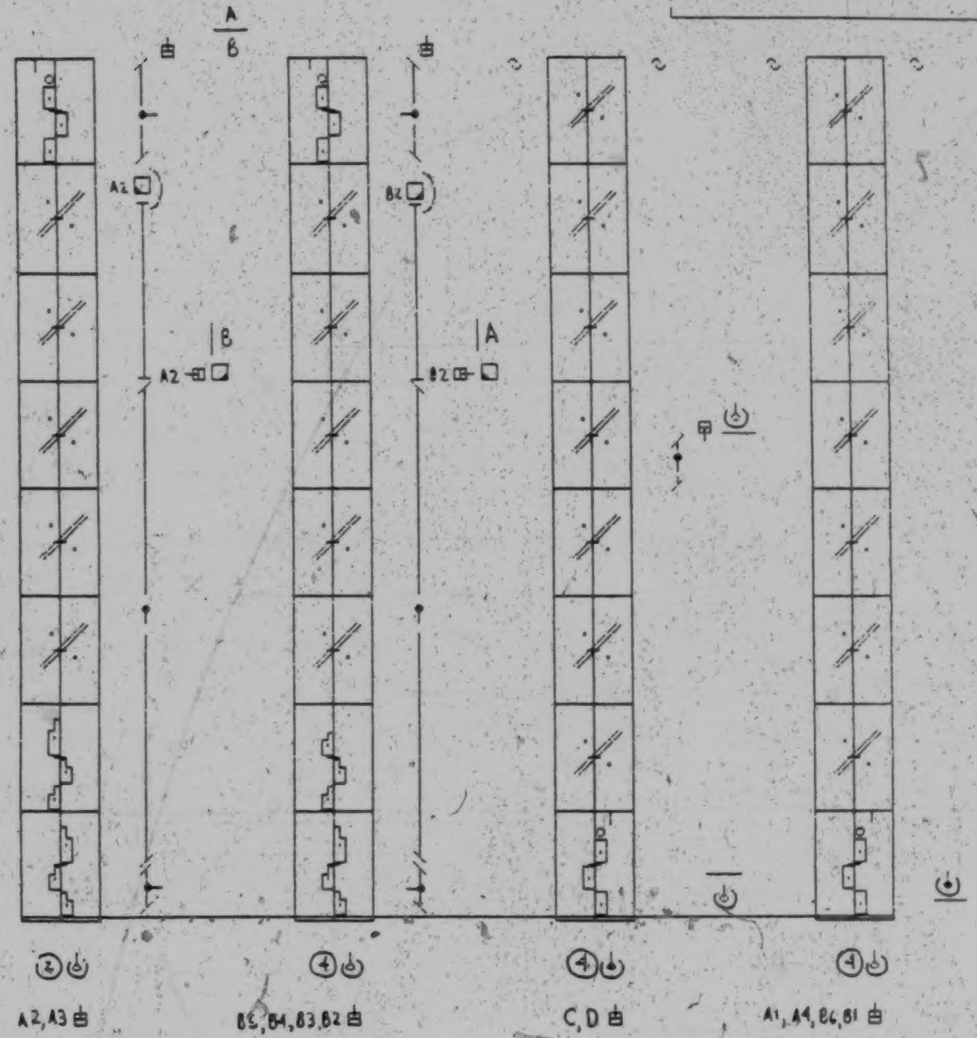

D
C
④
②
⑥
②
A
D
B
C

Dance G. Musical phrase 9.

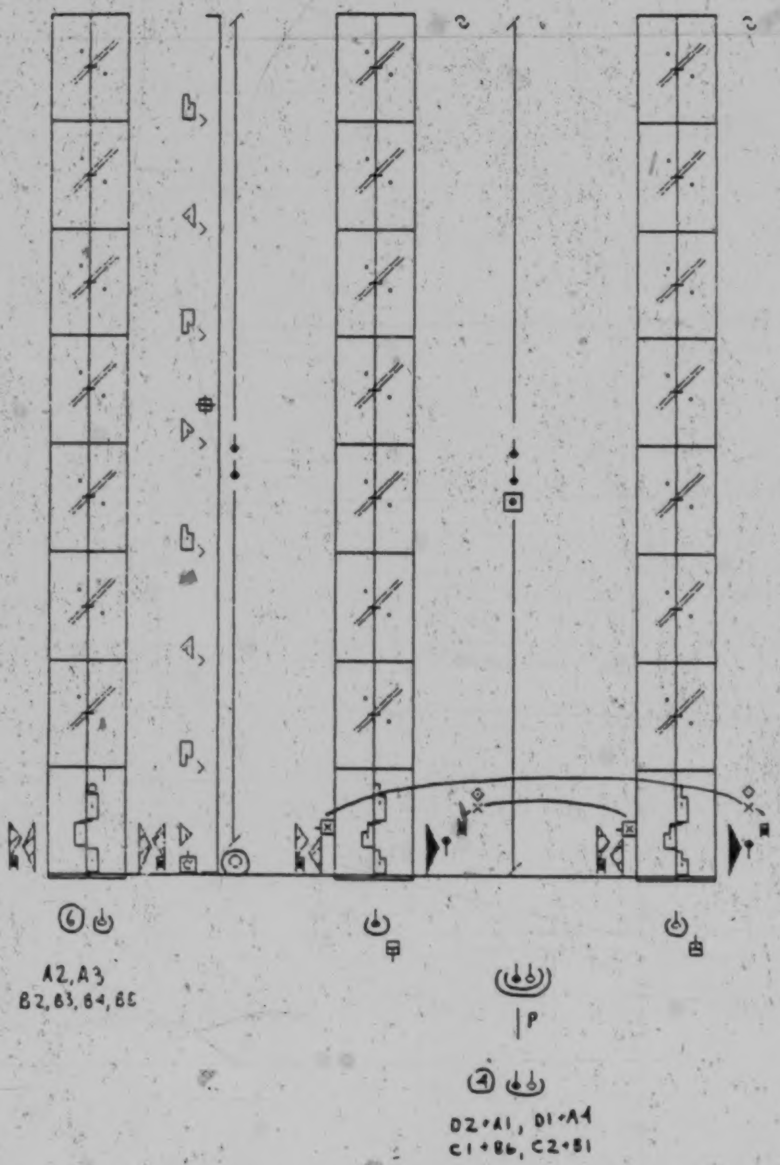

D2, D1
A1, A4
A2, A3
C1, C2
B6, B1
B5, B4, B3, B2
C2 C1 D1 D2
B1 B6 A4 A1
B2 B3 B4 B5 A3 A2
⑥
A, D
⑧
B, C


C2 B1
C1 B6
D1 A4
D2 A1
A2
A3
B5
B4
B3
B2

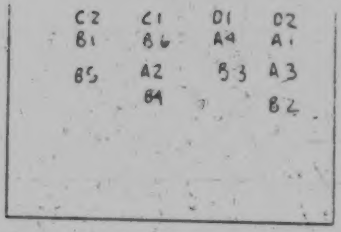
Dance G. Musical phrase 10.

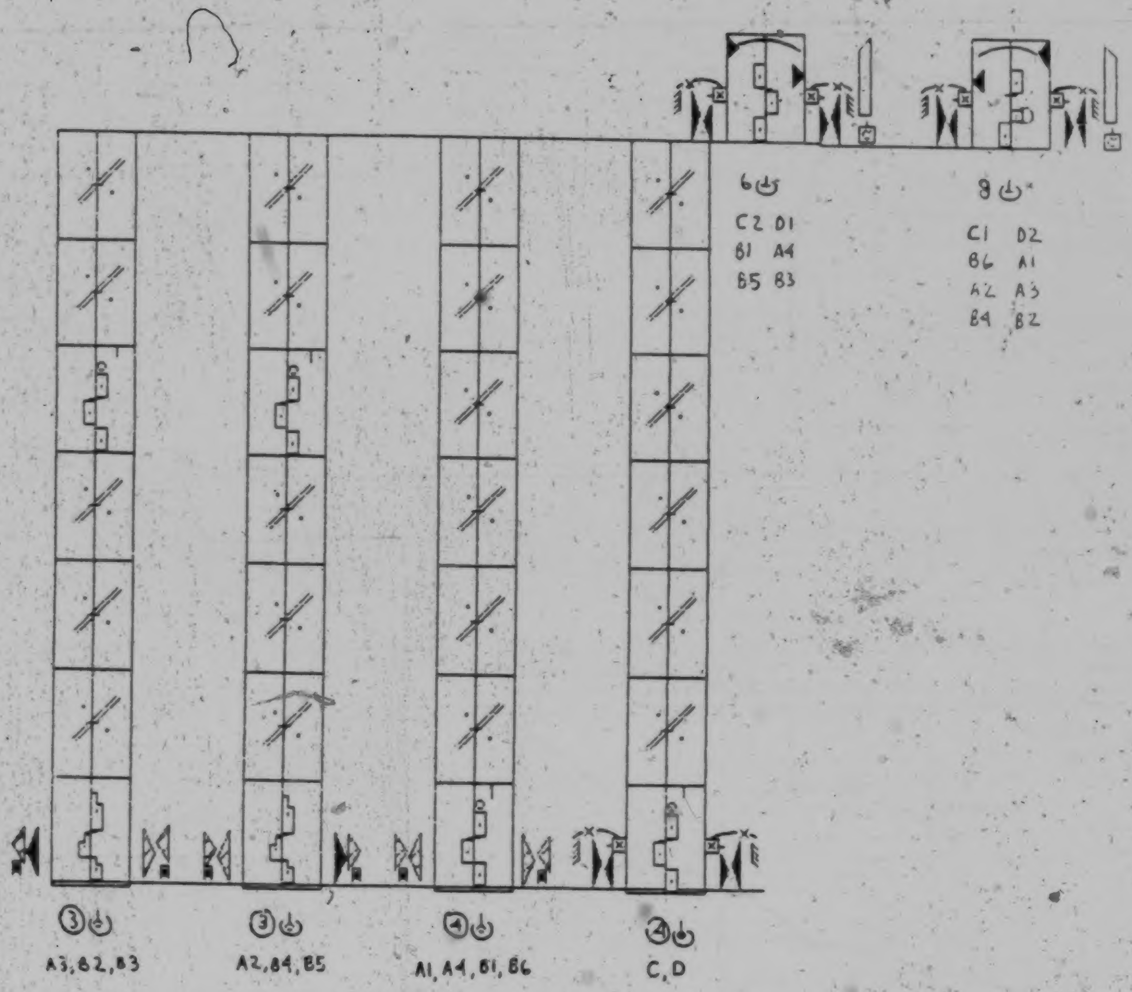

A
B
A2
A2
B
B2
B2
A
②
④
④
④
A2,A3
B5,B4,B3,B2
C,D
A1,A4,B6,B1

Dance G. Musical phrase 11.

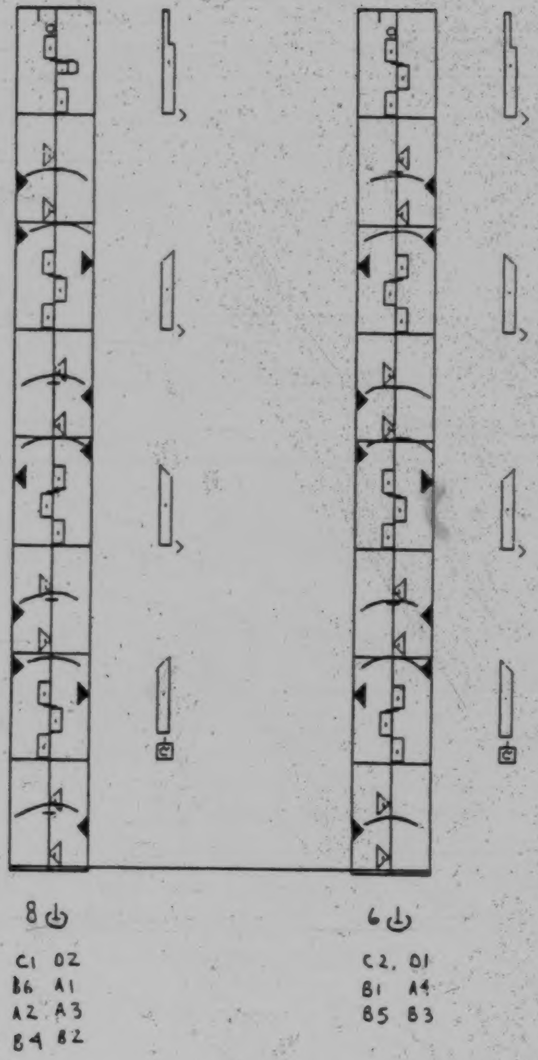

⑥
A2, A3
B2, B3, B4, B5
P
④
D2+A1, D1+A4
C1+B6, C2+B1

Dance G. Musical phrase 12.

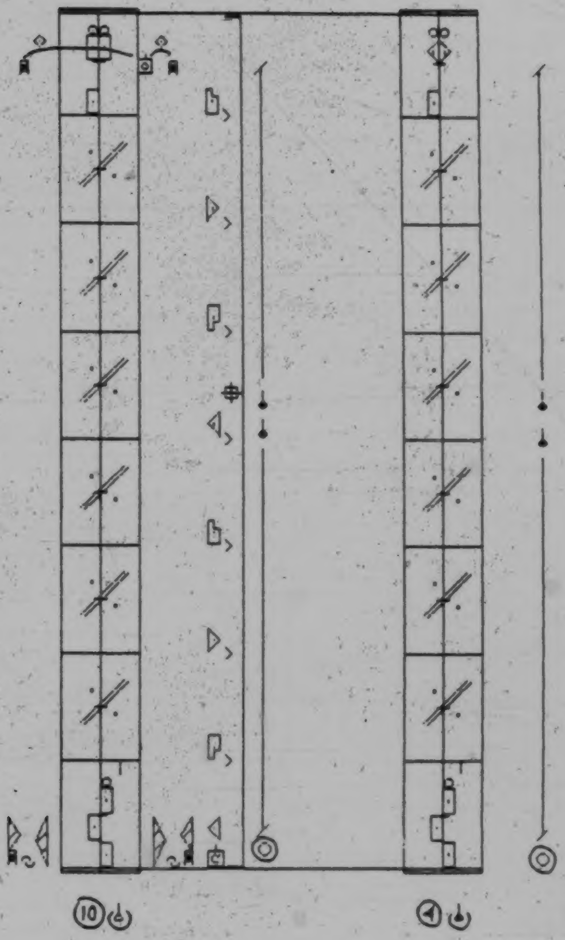

C2 C1 D1 D2
B1 B6 A4 A1
B5 A2 B3 A3
B4 B2


6
C2 D1
B1 A4
B5 B3
8
C1 D2
B6 A1
A2 A3
B4 B2
③
A3, B2, B3
③
A2, B4, B5
④
A1, A4, B1, B6
④
C, D

Dance G. Musical phrase 13.


8
C1 D2
B6 A1
A2 A3
B4 B2
6
C2, D1
B1 A4
B5 B3

Dance G. Musical phrase 14.



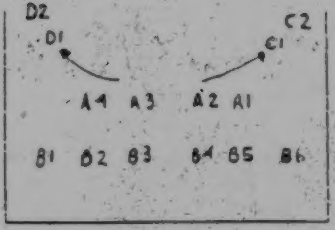
APPENDIX 3.2B

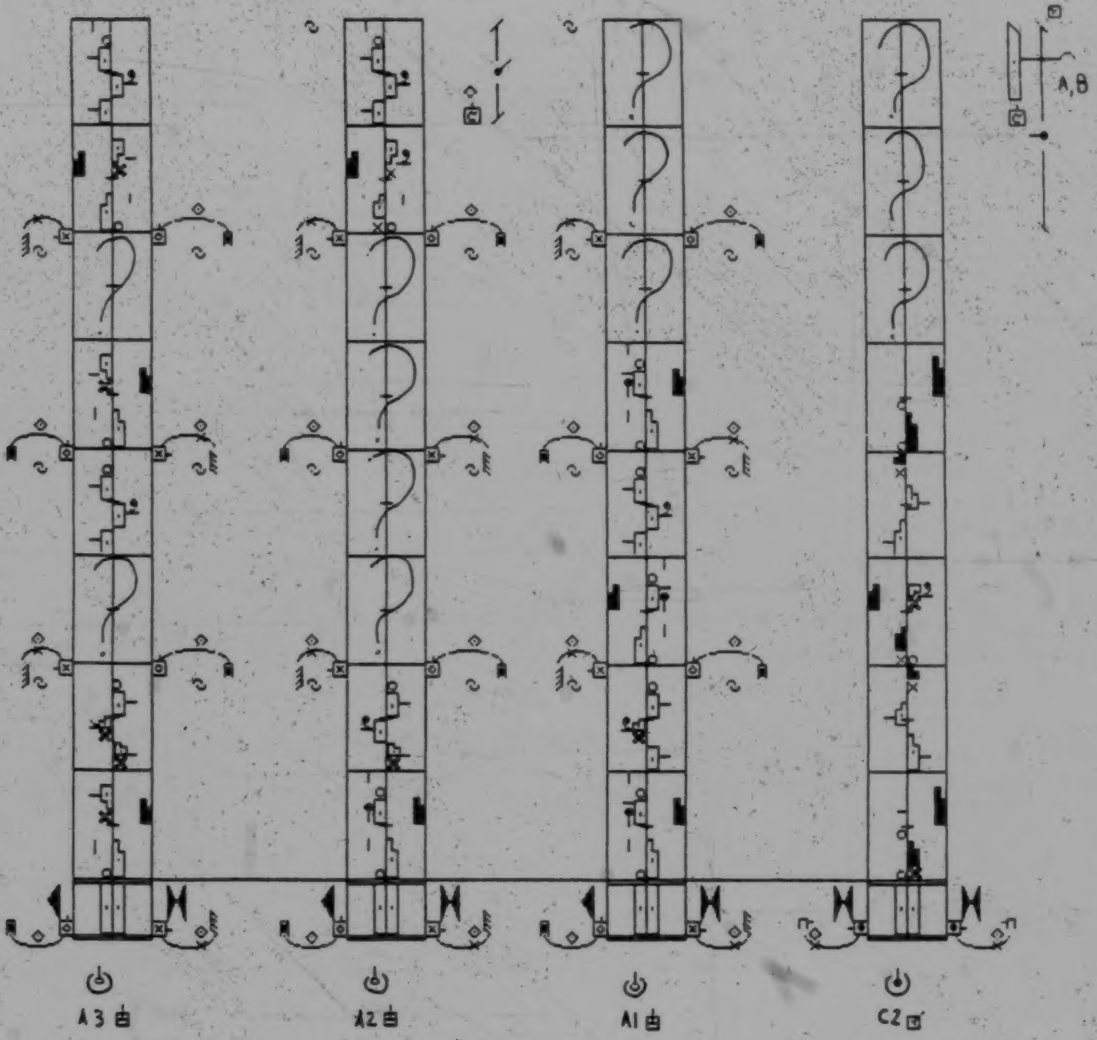
DESCRIPTIVE NOTATION OF EXERPTS OF DANCE G

CHILDREN'S KOLOMYIKA

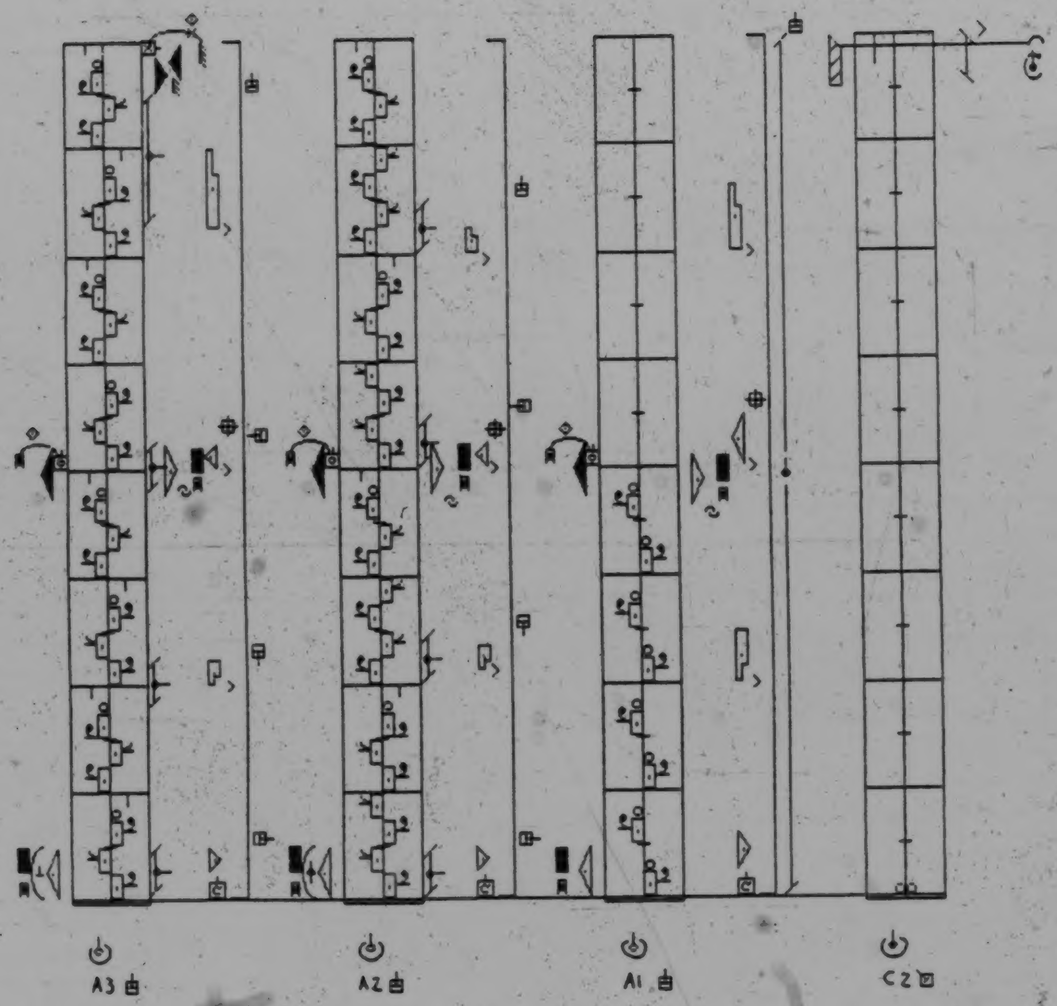
The notated section is that of four dancers during musical phrases G3, G4, G5, and G6. The boy, Dancer C2, deviates from the prescribed form more than usual, though the three girls illustrate the typical uniformity and regularity in this type of dance, with only microscopic differences common.

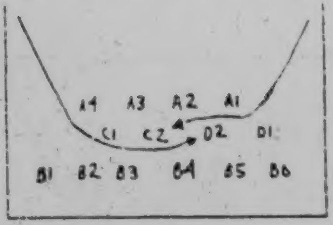
Dance G. Musical phrase 3.


D2
D1
C2
C1
A4 A3 A2 A1
B1 B2 B3 B4 B5 B6

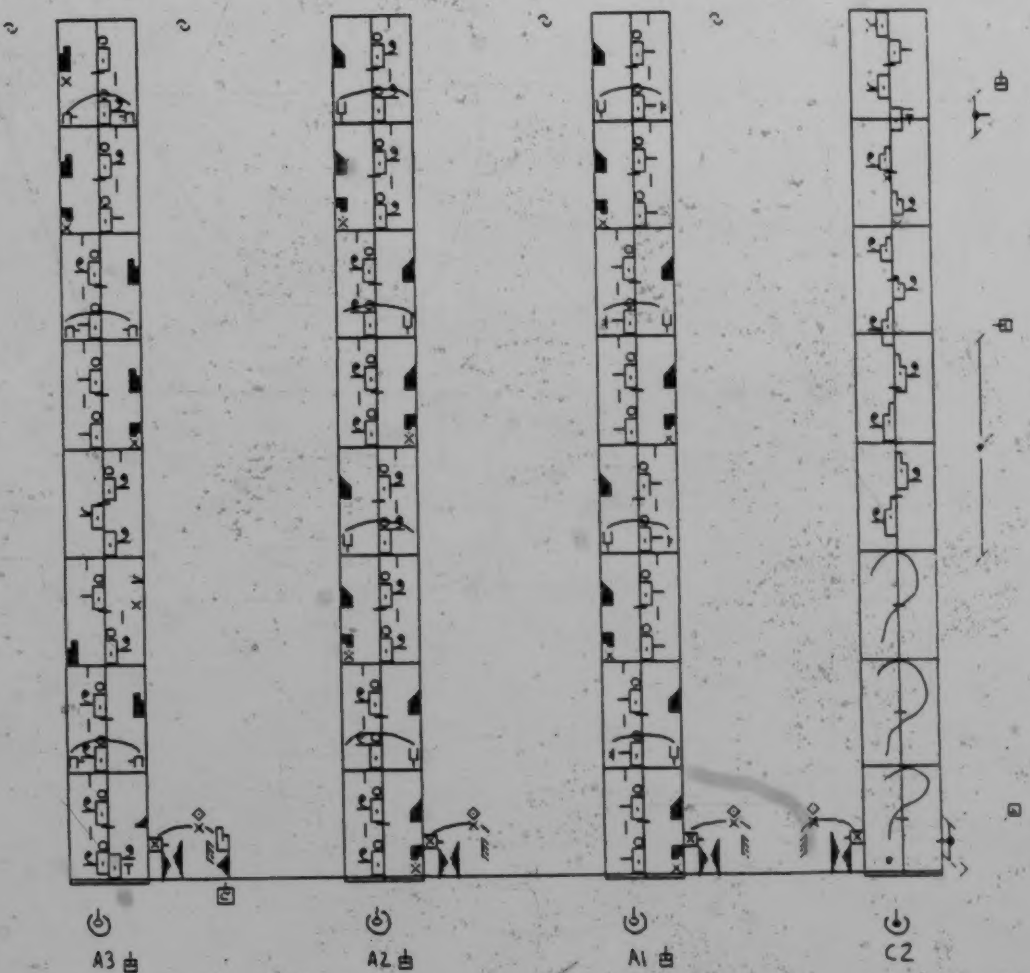

A,B
A3
A2
A1
C2

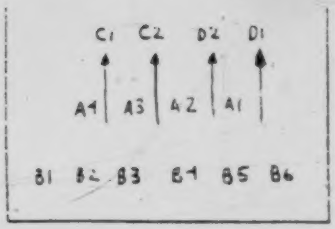
Dance G. Musical phrase 4.



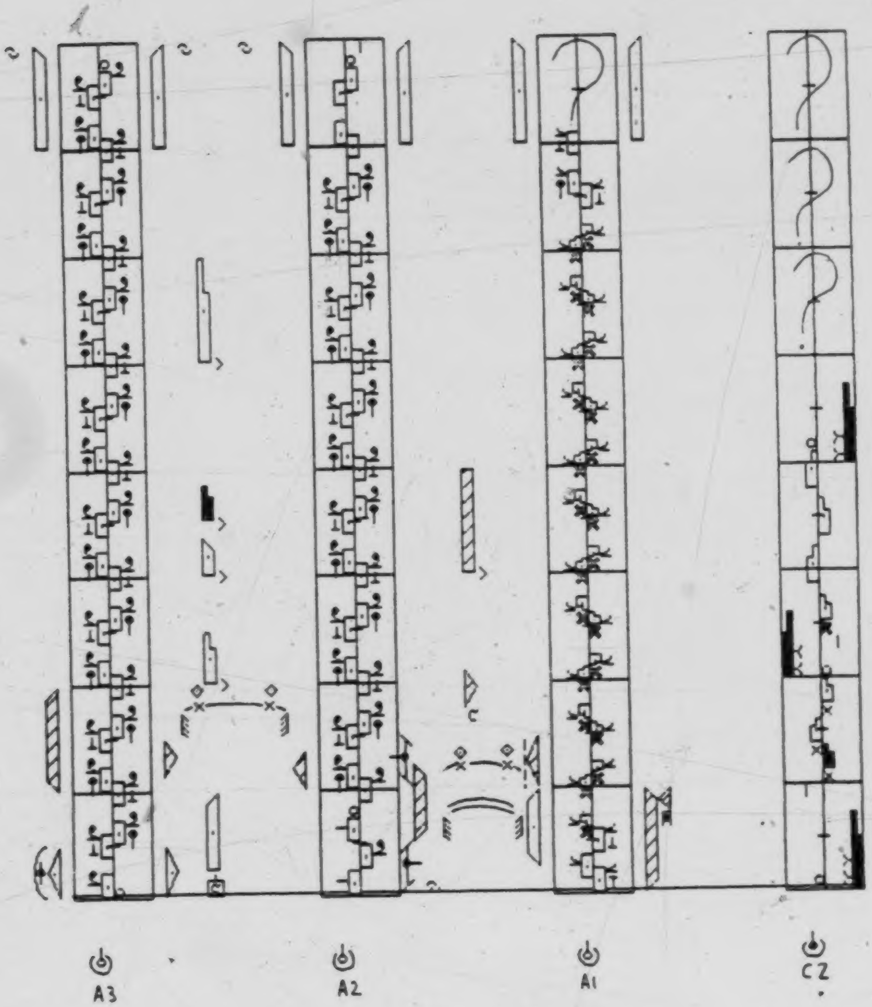

A4 A3 A2 A1
C1 C2 D2 D1
B1 B2 B3 B4 B5 B6

Dance G. Musical phrase 5.




C1
C2
D2
D1
A4
A3
A2
A1
B1
B2
B3
B4
B5
B6

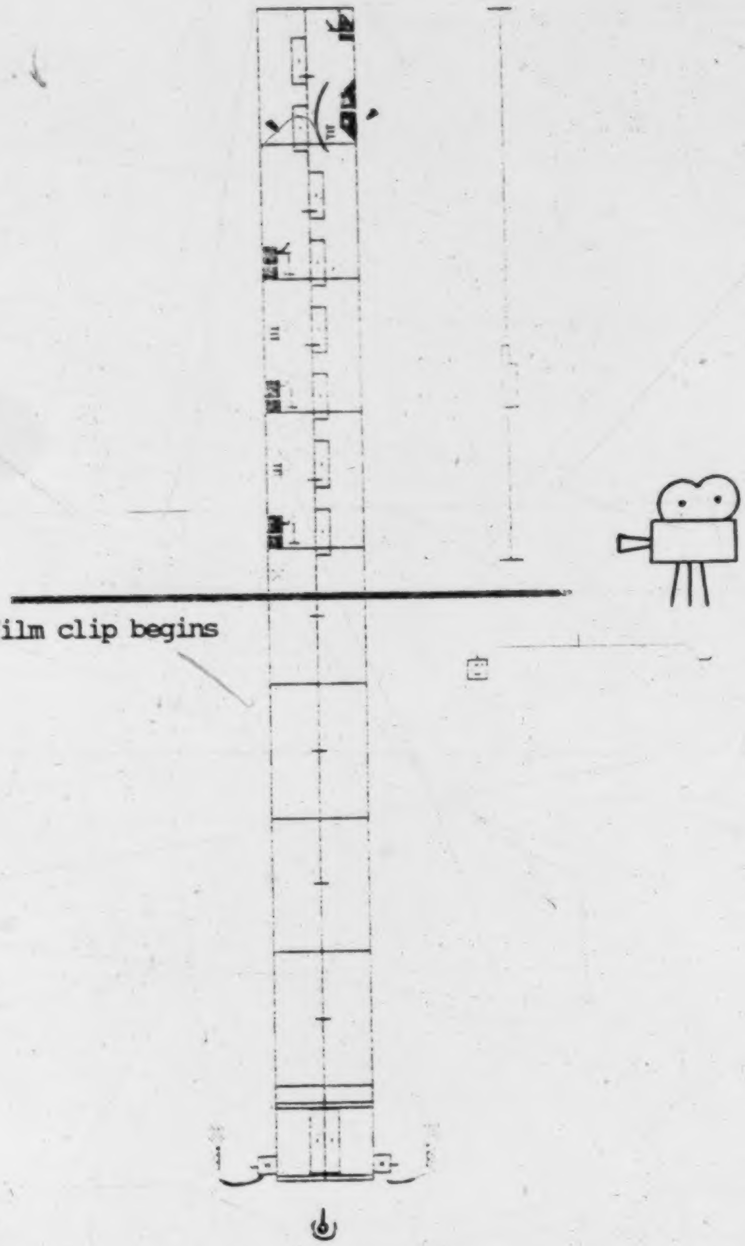
Dance G. Musical phrase 6.



APPENDIX 3.3

NOTATION OF A KOLOMYIKA-LIKE DANCE FRAGMENT
FILMED IN NORTH DAKOTA, 1934
EARLY SOCIAL DANCE

The concordance with the musical beat and musical phrases is not certain.



film clip begins